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Mobile Beat™

The Magazine for Professional DJs & Mobile Entertainers - Issue #14 - June - July 1993

SPOTLIGHTING KARAOKE

How Mobile Entertainers Are Profiting From Sing-Along

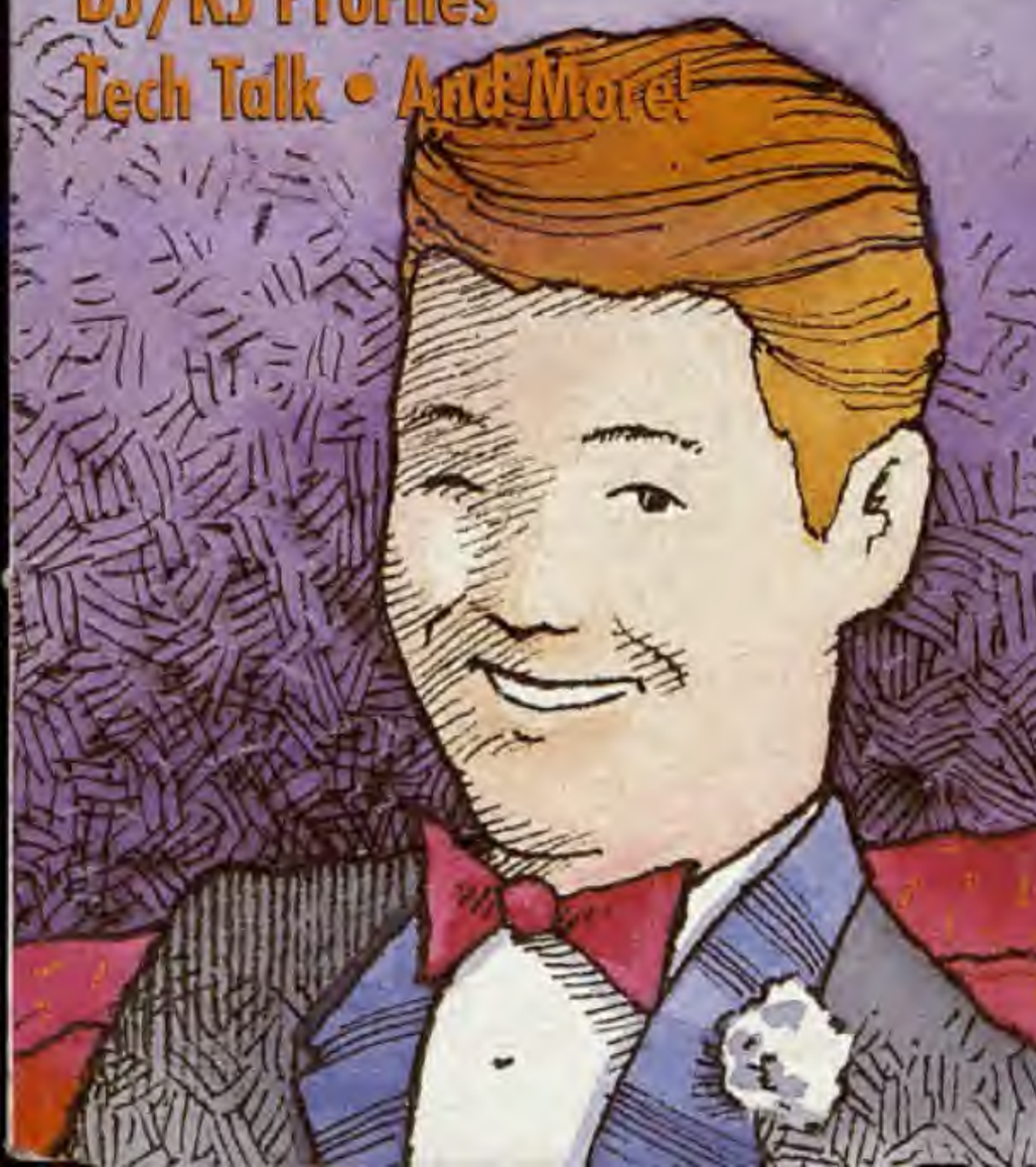
- Taking Karaoke One Step Further
- Trends and Outlook for the Future
- Software and Hardware Directory

Plus:

'93 Marketing Calendar Pt.2

DJ/KJ ProFiles

Tech Talk • And More!



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Mobile Beat™

The Magazine for Professional DJs and Mobile Entertainers

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We've completely redesigned THE portable DJ speaker, the SoundTech US15C.

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Star DJ Johnny James with a new star, the MX300.

Name:	John Murphy a.k.a. Johnny James
Hometown:	Matawan, New Jersey
Profile:	Founder of the World Famous Star DJ's
	Rock n' Roll CEO
	America's premier DJ party host
Accomplishments:	Hosted over 5,500 events in 1991 alone
	Produced the first national DJ video training program, "How to be Successful in the Mobile DJ Business"
	Hosted and produced the CD and video series, "Let's Dance with the World Famous Star DJ's"
	Recently opened "STARZ, the DJ Mega Store", Pompton Plains, NJ
His Likes:	Getting paid to party, dude!
His Dislikes:	Second rate DJ's who don't see the need to invest in themselves or their equipment
His Quote:	"A well-rehearsed performance comes off as spontaneous perfection."
His Mixer:	MTX Soundcraftsmen MX300 with digital sampling

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Mobile Beat

NEWS

Compiled & Edited by Robert Lindquist

TAKING AIM AT TAPE PIRATES

It appears that the end may be near for DJ service operators who continue to supply their DJs with "home made" tape compilations. For over two years, the **RIAA (Record Industry Association of America)** has been warning DJs who purchase one copy of a song and make several tape copies that the practice is illegal,but, to date, little has been done to stop it. Now, pressured by DJs who are fed up with competitors who cut their music costs by stocking their DJs with tape libraries, the RIAA is poised for action.

According to David Liebowitz, Executive Vice President and General Counsel for the RIAA, "Our legal and investigative units are looking at a variety of areas where obvious copyright violations are occurring, companies that are making duplicates on tape for their own use or in the business of selling franchises or have DJs working for them." Liebowitz refused to identify any specific DJ companies that may be potential targets at this time, but said that violators could be subject to civil lawsuits as well as criminal prosecution.

As far as transferring your vinyl library to tape strictly for purposes of convenience or storage, Leibowitz said that if you use those tapes as part of a commercial venture, it too, strictly speaking, is an infringement, and the RIAA does not condone the practice. The action is aimed not only at recorded cassettes, but encompasses new recordable mediums such as DCC, Recordable CD and Mini-Disc. (This item applies only to DJs in the US).

MIDWEST DJ GATHERINGS ANNOUNCED

The 6th Annual DJ Expo and Sale will be sponsored by **IRC Audio** on Monday, June 21 in their store at 8112 Castleway Ct. West, Indianapolis, IN. The event will feature new product premiers, demonstrations, workshop, refreshments, door prizes, and guest speakers from Mobile Beat. Also on hand will be factory reps and product specialists. The format of the event will be similar to the previous IRC Expo last November. There is no admission charge, and Expo hours are noon to 9PM. For further information, contact IRC Audio, Inc. 317-849-6887

Hot on the heels of the IRC Expo, **Sound Ideas** of Columbus, OH will be hosting their Summer DJ Expo on June 28 & 29. The latest in lighting and sound equipment for the DJ will be on display from Pioneer, Tracoman, MTX, Denon and other leading manufacturers. Workshops will include a sampling Spinoff hosted by internationally known **DJ Dr. B**, Karaoke and the Mobile DJ, and intelligent lighting. In addition, special pricing will be offered on all equipment featured at the expo. For registration and other information, call Sound Ideas at 614-263-3720.

SHOP TALK

Ness of Hackensack, NJ has announced the creation of a new division specializing in lighting products for DJs. **DJ*USA** will initially offer six lighting effects, with plans to expand to 13 by July. In announcing the new division, Israel Simchi stated, "DJs want to incorporate lighting effects into their shows but need effects that are light-weight (average weight: 12lbs), high quality and affordable, and can be used with or without smoke or fog."

"With DJ*USA, we are bringing to Mobile DJs a new line of effects with an average retail of $300 to $400 per unit. Many of the new DJ*USA effects include multiple gobos and require NO smoke or fog. This should be a plus for DJs who frequently work banquet halls and events where smoke or fog is not allowed. Rather than a three-dimensional beam effect, the units project multi-colored patterns onto the floor, walls or ceiling. To keep maintenance costs in line, the DJ*USA units use cost effective and accessible lamps including the 12 volt/100 watt FCR, 120 volt/ 250 watt

ENH and 400 watt 36 volt EVD. Simchi adds that the new Ness line will feature sharp optics, bright colors and exciting movement resulting from the use of two motors, where necessary. For more information, call 800-536-3513 or 201-646-9522

Numark Industries of East Providence, RI has added lighting to its line of professional DJ products. Numark's quality lighting equipment is designed and manufactured in the UK by Abstract. The "Numark by Abstract" lighting products consist of a wide range of effects for DJs, including the Scatter Spot, Wild Star, Twister, Spectra Beam Tech-Spec, Hypermoon, Monster Moon, Rave and Mini Rave. The products, along with professional electronic mixers, speakers, DJ cases and accessories, will be distributed through Numark's manufacturers' representatives.

Pioneer Communications of America and **Pioneer Laser Entertainment, Inc.** have joined forces to form a single entity, **Pioneer New Media Technologies, Inc**. The new company, headquartered in Long Beach, California, encompasses the Multimedia Systems Division, Business Systems Division, Optical Memory Systems Division, and Entertainment Division.

CUSTOM KARAOKE SONGBOOKS

Sales and Marketing, Inc. has announced the **Custom Songbook** service, making it possible for KJs to tailor songbooks to their personal Karaoke library. Pick and choose from Nikkodo CD+G, DKK CD+G, JVC CD+G, Nikkodo Country CD+G, Pioneer LD+G, and Sunfly LD+G. Songbooks are available assembled, camera ready for your printer, or can be ordered printed and shrink-wrapped in minimum lots of 100. For more information, call SAMI at 612-934-0635. →

*The Orbiter (l) and Torpedo (r) lead off the new DJ*USA line of lighting effects from Ness*

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SYMPTOMS: Willing to mortgage firstborn to keep up with other DJs that have added Karaoke. Continual complaint that shows/money are being lost because of lack of capital to add profitible Karaoke.
TREATMENT: Assasination of all known KJs, outlaw Karaoke from your city, get out of DJ business, move in with parents and save up for $7,000 Karaoke System that can bring in an extra $600/wk. ($30K/Yr)
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ROLODEX UPDATE

Rhino Entertainment Company (Rhino records, Kid Rhino, Rhino Home Video and the new Forward label) has moved to the Atria West building, 10635 Santa Monica Blvd., Los Angeles, CA 90025. (Interesting sidenote: The flooring in Rhino's new reception room was made from natural materials combined with scrap audio and video by-products, including vinyl, cassette boxes, videos and CD jewel boxes.)

CONGRATULATIONS TO:

Bernie Fryman of MTX and wife Laurie on the birth of their daughter Jessica Sidney.

Henry Collins on joining the management staff at Nashville-based ad agency IBIS Communications. Collins is best known for his product reviews and editorial contributions to Mobile Beat, as well as other publications, including Streetsound, Dance Music Report, and DJ Direct. He has also worked on numerous audio electronics accounts, including Panasonic, Sansui, Sony, Fisher radio, Gem Sound and Numark Electronics.

Jesse Walsh of Jesse Walsh Communications on being appointed the exclusive Advertising and Public Relations agency for Numark Industries and Celestion Pro Products Division.

Tim Chamberlain, president of Ark Productions and Marketing, on receiving Audio Technica's coveted Samurai Award.

Danny Quinones, appointed to the retail sales force at Towards 2000. Quinones will be responsible for developing a new 6000 square foot retail store at the Towards 2000 facility in Burbank, California.

NEWS!

SEND ITEMS FOR MOBILE BEAT NEWS TO MOBILE BEAT P.O. BOX 309 EAST ROCHESTER, NY 14445 OR FAX 716-385-3637

NOTICE TO ADJA MEMBERS REGARDING MOBILE BEAT SUBSCRIPTIONS

When the **American Disc Jockey Association (ADJA)** was formed, Mobile Beat and the organizers of the ADJA established a special group discount rate so that each ADJA member would receive a complimentary subscription to Mobile Beat. Unfortunately, nearly two years have passed and little progress has been made toward establishing a system that insures that each new member received their subscription and that Mobile Beat received proper payment per the agreement.

As a result, we have received many calls from ADJA members saying "I WANT MY MOBILE BEAT." To rectify the situation, ADJA members who joined prior to June 1, 1993 and have not received a red Mobile Beat subscription voucher from the ADJA, should watch their mail for a letter directly from Mobile Beat explaining how to take advantage of a special one-time discount (to be applied toward new and renewal subscriptions) identical to the one originally offered to the ADJA. As of June 1, 1993 a Mobile Beat subscription or discount will no longer be honored as included with ADJA memberships.

Scratch and Sniff.
Okay, so you went out and dropped $500 on a loudspeaker. That's cool. I bet you thought you were getting a $500 speaker though, right? Not! Chances are, you just paid way too much. Don't you know the deal? Only Community delivers $500 worth of sound for $500. So, stop scratching your head and start sniffing for values. Call this toll-free number and we'll tell you how to get a lot more bang for your buck.
Community
1-800-292-1165

FEEDBACK

compiled and edited by mike buonaccorso

SOUND ADVICE

In response to the West Coast DJ (letter headed "Send Help") who wrote in the April/May '93 *Feedback* about how he feared his performances were suffering due to too many "professional" duties and obligations, I would like to offer the following observations and advice.

It seems to me that the writer has a fairly rigid idea of what is required to be a professional. Yes, I believe in good business ethics, as we all should, and I believe in doing the job right.

This brings me to the most important part of being a pro: PAY ATTENTION TO THE BOTTOM LINE! In our case, the bottom line *is* our performance. Keep up with your music library and equipment maintenance, because your show should be Priority #1. All else is optional—even advertising!

For example, when I do a great job on Saturday night, my phone starts ringing on Sunday morning. I average four calls for every gig. Even if you're not a great salesman, like the old saying goes, "If your work speaks for itself, don't interrupt!" Customers will be sold already. My problem is having dates available! I spend less than a thousand dollars per year on advertising, and I don't have a listing in the Yellow Pages, yet my calendar is full.

It's easy to get caught-up going to meetings and shaking lots of hands (PR stuff), and you should do as much as you can *in your spare time*. If it gets in the way of your doing the best show that you're capable of doing, then it's a problem. Relax, set it aside and concentrate on the bottom line — QUALITY.

Stu Chisholm, Stu & His Crew,
Centerline, MI

MORE THAN MUSIC

I have a couple of ideas/comments that I feel will be of interest to your readers. First, I am a firm believer in putting on a show! My selling slogan is "Anyone can play music, we create atmosphere."

I think lighting is as important as the music. Part of my "package" contains tons of lights, from a single light tree with four or eight pin-spots (which work well with a fogger) to a steel truss that I built, which comes apart in the middle for ease of mobility. This truss has black lights, strobe lights, four-head helicopter, mirror ball, pin spots and an inexpensive four-channel chaser (which I also built) with twelve 75 watt can

lights, controlled by an SC-8 controller. (NOTE: instead of chaseing your lights 1-2-3-4, try 1-3-2-4 and space your lights; one here, two there, etc.)

If you've ever worked in a nightclub, or have ever been to one, you know how important the light show is. This holds true at your private gigs as well. The people who hire you are the same people who see you out working in clubs and other parties.

You don't have to spend a fortune to have a great light show. With a little mechanical ability, imagination and ambition, you can put together a nice package. Shop around for the best fixture that will suit your specific needs within your price range. Get the most "bang for your buck."

Next, I would like to say how important appearance is. Keep your wardrobe appropriate to the function. I'm not only talking about your clothes, but also your equipment. Every person who sees you working is a prospective client! Your equipment, which gets around a lot, can sometimes get overlooked. A little Windex works wonders on smooth surfaces, and some duct tape folded backwards, acting as a tack cloth, will impress you on carpeted items. Keep your cords and cables as neat as is humanly possible! Use black stage tape to hide the ones on the floor. Set up your tables in a neat and organized fashion.

I have had many comments on how neat my equipment looks. I was a carpenter for many years, and I build all of my own equipment racks and boxes, tailor-made to house the equipment going in them. This keeps unsightly cords and cables to a bare minimum.

Remember, you only get one chance to make a first impression!

Dave Sargood, Mobile Music Service,
E. Arlington, VT

WE STAND CORRECTED

This letter is in regard to the April/May 1993 issue's feature on wireless microphones. We thought Mike Starnes did a terrific job on "The Wireless Shopper." I'd just like to point out a few errors in the listings.

First, all of the systems listed are rack mountable. The Nady 101 and 201 require a simple, low-priced optional Nady rack plate to accomplish this, but they are rack mountable, and your readers would probably like to know that.

Secondly, the Nady 650 is listed in the UHF section, but it is a VHF system. Missing from the UHF section are the Nady 950 UHF

☛

INTRODUCING

STICK-SHIFT CD MIXING

The new CD-33 Double CD Player from Stanton-Vestax

Finally there is a double CD player that offers the same mixing capability and flexibility as turntables...the CD-33. Unlike some other double CD players, the CD-33 features a four-position joy stick let's you quickly shift between search and pitch functions with finger-tip ease.

And because the CD-33's joy stick provides the same feel and functionality as toggle controls on a mixer, it won't take months to develop a "touch" for the unit. Disc cueing, beat sync and beat skip mixing can be performed with the same spinning ease as vinyl. To give the CD-33 the same turntable personality, it also features instant start audio playback and sliding pitch controls with ±12% variable speed adjustment. Add 10-selection Memory Program Play, double shock mount CD transports, single-button play/pause control and rugged rack mount, dual chassis design for the ultimate CD mixing experience available today.

If you are ready to shift into some serious CD mixing, check out Stanton-Vestax's CD-33. When it comes to vinyl-style CD mixing, we "stick" it to the competition.

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101 Sunnyside Blvd., Plainview, NY 11803
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Phone (516) 349-0235

SEND LETTERS TO FEEDBACK, PO BOX 309, E. ROCHESTER, NY 14445 OR FAX TO (716)385-3637.

and the Nady 301 UHF, which is the UHF system most likely to be selected by **Mobile Beat** readers. I realize that the listings probably weren't meant to include every model.

The third error we noticed was the omission from the list of the Nady 161. Actually, it was the first thing we noticed, as our ad for the 161 runs right next to the listings. The Nady 161 is specifically designed for the DJ, and as such is the most important product we offer to your readers.

Joe Territo, PR Manager,
Nady Systems, Inc.

Also note:

In our article on Carver's PDR-10 Professional CD Recorder we neglected to mention that the sound quality of the CDs we recorded was on par, if not better than "store-bought" CDs. However, don't expect CD quality sound from old scratch vinyl or hissy tapes. The rule of thumb is garbage in-garbage out. Since this report, we have learned that reason recordable CDs are so pricey ($35 and up) is due to a gold base as opposed to the aluminum base used for standard CDs.

In reference to the new amplifiers from Ashly and Stewart previewed in our expanded WHAT's NEW report in issue #13:

The Ashly SRA-120 stereo Amp delivers 60 watts per channel into 4 ohms, 45 watts into 8 ohms and 120 watts into 8 ohms when bridged mono.

The Stewart PA-1400 Dual Monaural Power Amplifier delivers more than 300 watts

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June 28-29
Sound Ideas
Summer DJ Expo
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June 21-23
International Lighting Expo
Kerwill Show & Conference Ctr.
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August 8-9
DJ Forum
Holiday Inn
King Of Prussia, PA
800-355-6060

August 8-10
Nightclub & Bar
Tampa, FL
800-247-3881

November 13-15
LDI '93
Orlando, FL
212-677-5997

To have event(s) listed, send information to Cued Up, Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include date, event sponsor, and location. To insure adequate lead time, please submit information as far ahead of time as possible.

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KARAOKE

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TOP HITS 16 VOL.2

1	SOMETIMES LOVE JUST AIN'T ENOUGH	PATTY SMYTH
2	GOOD ENOUGH	BOBBY BROWN
3	IF I EVER FALL IN LOVE	SHAI
4	CHAINS AROUND MY HEART	RICHARD MARX
5	SAYING FOREVER FOR YOU	SHANICE
6	DO YOU BELIEVE IN US	JON SECADA
7	FREE YOUR MIND	EN VOGUE
8	CONSTANT CRAVING	K.D. LANG
9	TAKE THIS HEART	RICHARD MARX
10	LOVE IS ON THE WAY	SAIGON KICK
11	REAL LOVE	MARY J. BLIGE
12	BABY, BABY, BABY	TLC
13	I WILL BE HERE FOR YOU	MICHAEL W. SMITH
14	ALL I WANT	TOAD THE WET SPROCKET
15	WHEN I LOOK INTO YOUR EYES	FIREHOUSE
16	NO ONE ELSE ON EARTH	WYNONNA

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Check it out: Hot new songs from today's Radio and Video stars, all recorded by some of today's hottest session musicians, in the **CD+G** (Compact Disc Graphics) format. And to keep your parties happenin', every three months you can look to JVC to bring you the hottest music available for Karaoke on Compact Disc!

We have a library of over 600 songs on 60 discs available from authorized JVC dealers everywhere. ***Check them out!*** You'll be surprised who you might find.

COMPACT disc DIGITAL AUDIO GRAPHICS

FUN! THRILLS! EXCITEMENT!

Are you looking for a way to liven up your next party, wedding or club gig? Then check out the XL-GM 800 Karaoke 6+1 Multi Disc Changer. It plays regular CD's and the very affordable CD+G Karaoke discs, and if you are looking for system versatility, look no further. How about Forty Step Programming... Remote Control... Digital Key Control... Vocal Masking... Vocal Replace... Video Superimpose... Dual Microphone Input... and many more features too numerous to mention. Check out the XL-GM 800 Multi Changer available at an authorized JVC Karaoke dealer. Your events will never be the same!

XC-M75
6-Disk Magazine
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XL-GM800TN
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SNAPS FROM NH DJ ZONE/ STEEL CITY EXPO

FOTO PHILE

From New Hamphire's Disc Jockey Zone, (2/28-3/1/93):
Top: Greg Powers of Greg Power Entertainment (Saco, ME) explains Comedy Karaoke.
Bottom: Tony Spencer, Powerhouse Pro DJ (Buffalo, NY) preparing booth for the show.

From Pittsburgh's Steel City DJ Expo, (4/13):
Top: Bernie Fryman demonstrates MTX sampler/mixer.
Bottom: (front to back) Panelists DJs Len Ducouer (Electric Entertainment, Pittsburgh) and Captain Bob Casey (Captain Bob, Pittsburgh) and Rich Timmeans (Bobby K Systems, Elmira, NY) field questions during an open discussion for mobiles moderated by Mobile Beat's Bob Lindquist.

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KEEP ON LAUGHING

I'm very pleased to say that our Comedy Karaoke is growing steadily, and it's very exciting to see Mobile DJs adding their creative signatures to these events. For example, Dave Belagamba, of Karaoke Showtime in Florida, has come up with his own brick wall curtain, which pulls down instantly like a window shade. And Joe Vangieri, of Laser Entertainment in New Jersey, has added dozens of bookings that are strictly Comedy Karaoke evenings. Joe has a fully produced show emceed by Gonzo, a regular on the Uncle Floyd radio program. A number of jocks, such as Joe and Michelle Grey of Songbird Entertainment, are having comedy contests, as well as sing-along contests, with prizes donated by sponsors.

We are proud to announce our two new discs, which will include some more challenging material for the already initiated. We are also manufacturing a Comedy Karaoke sound effects box, which will be available for less than the price of two laser discs! Many jocks are utilizing various "boing" boxes and sound effects discs, which we feel are an integral part of a successful comedy night.

All of the DJs booking Comedy Karaoke events tell us that inviting patrons to get up and tell their own favorite jokes have been very successful and led to some truly hilarious moments. Another novel way of having patrons tell jokes off the discs is to invite groups of friends on stage and have them pass the mic as they take turns delivering jokes.

Anyone interested in joining our growing network of DJs for an active exchange of ideas and leads is welcome to call us directly at 201-488-1111.

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CANADIAN NEWS

EXPO '93 ALMOST HERE

Disc Jockeys throughout Canada and the Northeastern United States are gearing up for **EXPO '93**, scheduled to take place June 11-13. Numerous **Canadian Disc Jockey Association** chapter delegations are planning to attend the show, which will be sponsored in part by the CDJA, assisted by **Mobile Beat Magazine**.

Room rates at the Bristol Palace, one of the selected "host" hotels, run $145 Canadian. (A special rate of $85 is being offered to EXPO visitors and exhibitors if they call by June 1.) For reservations, call 416-675-9444, or toll free, 1-800-268-4927.

An alternative "host" hotel, with lower-cost room rates for basic accommodations, is the Days Inn Toronto Airport. Located near the show grounds, the Days Inn is recommended to EXPO delegates. (A special rate on reservations made by June 1 is also available at this hotel.) Call 1-800-325-2525.

DJ TRAINING SESSIONS

Training sessions are being planned for July and August in Toronto. **Mobile Beat** Canadian Editor **Dennis Hampson** is planning to run at least three six-hour training sessions, dealing with the basics of becoming a Mobile DJ and getting a service off the ground. An "advanced" course may take place in late August or early September, based on how existing operators can expand and efficiently run a DJ service.

Spinning Sound's **Joe Ragona** (who writes Mobile Beat's Remix Report)also has future mixing clinics planned for the summer months, a continuation of his successful series in Toronto. Stay tuned for further details.

INFORMATION SEMINARS

DJ information sessions, sponsored by the **CDJA** and **Entertainment Resources Group**, were held April 18- May 5 in Toronto, Kingston, Montreal and Ottawa. These mini-seminars were aimed at both experienced DJs and those just starting out. Future sessions are planned. To be added to a mailing list for more information, contact the Canadian Disc Jockey Association, 3148 Kingston Road, Suite 202, Scarborough, Ontario, M1M 1P4.

RUMORS

Word is that the **CDJA** and the Canadian and Toronto branches of the **American Federation of Musicians** are planning to meet to discuss mutual concerns regarding the Canadian music industry. This action certainly acts as a sign that the Musicians' Union and the CDJA may be burying the hatchet after years of cold war.

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MOBILE BEAT MUSEUM

We found this ACL Model AC-75 Pro Series Mixer at a local flea market and have been unable to trace its history. All we know is that it's a two channel mixer with phono and line inputs and outputs for amp and tape. The faceplate measures 11" wide by 9" high, making it non-rackmountable. Rubber feet are attached to the bottom for table top use. Long throw sliders are provided for the main channels with short throws for phones and mic. Music source inputs are RCA with 1/4" for phones and mic. The master volume is controlled by a chrome rotary knob that looks like it could have come from Radio Shack or Lafayette Radio. Aside from that, we know is that it was made in the USA, presumably sometime during the mid 1970s. If you know anything that might help trace the lineage of this vintage DJ appliance, or would like to make us an offer, drop us a line.

HAVE A DJ ARTIFACT OF QUESTIONABLE BACKGROUND? OR JUST A CLASSIC PIECE OF WORK FROM THE PAST? SEND A PHOTO OF THAT DINOSAUR TO THE MOBILE BEAT MUSEUM!

PLAY IT THEN GO HOME!

Response has been exceptional to our search for the songs most played to end the evening (or afternoon). If you have not yet submitted your favorite wrap-up tunes, DO IT NOW. Send your (brief) list of personal favorites to Mobile Beat, P.O. Box 309, East Rochester, NY, 14445 or FAX 716-385-3637. The results will be featured in the October/November issue.

NEWS

SUMMER'S HOT BRIDAL DANCE

What are couples requesting for their bridal dance for Summer weddings? **Mobile Beat** readers report that they're getting substantial calls for **I Cross My Heart** by George Strait. The song was number one on Billboard's country list several weeks during last December. It's available on Strait's CD, **Pure Country**, which is the soundtrack of the 1992 motion picture of the same name, on the MCA Nashville label.

TOP HITS

RPM Inc., the specialist in broadcast music, is making their **Top Hits U.S.A.** weekly CD service available to the professional mobile/club DJ. Top Hits U.S.A. delivers A/C,CHR, and Country releases, plus a bi-monthly recurrent CD full of Top Recurrent Hits from one format. Quality is clear digital sound, and all CDs are shipped in lift-lock style jewel cases to avoid damage during use or storage. Service includes two payment options, on credit card only, of either $16.95 weekly first class mail or a monthly UPS shipment at $49.95. RPM,Inc. 4198 Orchard Lake Road, Orchard Lake, MI 48323, 800-521-2537 or 313-681-2660.

RECENT CD RELEASES OF INTEREST

Jimmy Buffet*	*Margaritaville Cafe Late Night Menu*
Mark Chesnutt	*Almost Goodbye*
Dave Clark 5	*The History Of*
Natalie Cole	*Beginning To See The Light*
Billy Rae Cyrus	*It Won't Be Last*
Taylor Dayne	*Trust*
Bell Biv Devoe	*Hootie Mac*
Duane Eddy	*Twang Thang* (2-CDs anthology)
Gloria Estafen*	*Mi Tierra* (Spanish)
Roberta Flack	*Best Of*
Hues Corporation	*Rock The Boat*
Cogi Grant	*Wayward Wind - Best Of*
Dave Grusin	*Homage To Duke*
Billy Idol	*Cyberpunk*
Janet Jackson	*Janet*
Jerry Lee Lewis	*All Killer, No Filler*
Ziggy Marley	*Joy And Blues*
Branford Marsalis	*Bloomington*
Bette Midler	*Greatest Hits*
Van Morrison	*Too Long In Exile* (Features re-make of Morrison's classic Gloria per formed with John Lee Hooker)
New Order	*Republic*
Billy Ocean	*Time To Move On*
Run-D.M.C.	*Down With The King*
Brenda Russell	*Soul Talkin'*
Barbra Streisand	*Back To Broadway II*
James Taylor	*JT*
Tears For Fears	*Elemental*
Terrence Trent D'Arby	*Symphony Or Damn*
Tina Turner	*Tina* (Soundtrack)
Jethro Tull	*Best Of*
Young M.C.	*What's The Flavor*
Link Wray	*Rumble - Best Of*
Wynonna	*Tell Me Why*

*With various artists

SEEMS LIKE ONLY YESTERDAY

Flashback is a series of compilation CDs and cassettes that chronicle the music of the post disco era from 1978 to 1988. The series contains tracks that have been sought after by fans of classic "new wave" made popular by various radio stations and early MTV, many of which are now out of print. The first release, **FLASHBACK! New Wave Classics** is a twelve-track compilation containing rare tunes from a variety of years. The list covers such mainstream hits as **She Blinded Me With Science** by Thomas Dolby and Haircut 100's **Love Plus One** to lesser know tracks by groups such as Barbie and the Kens. Other notable tracks are **I Ran** by Flock of Seagulls, **Always Something There To Remind Me** by Naked Eyes and **Too Shy** by Kajagoogoo. Possibly the most notable cut, however, is **Happy Birthday** by Altered Images, a favorite at frat parties in the eighties and now a standard alternative to Eddie Howard's traditional version for many MDJs.

This is a great disc to have on hand for upcoming 10- and 15-year class reunions. If you can't find it at your local record store, call or write Oglio Records, P.O. Box 404, Redondo Beach, CA 90277, 310-798-2252.

SIXTIES SOURCE

A new CD series on the independent Sundazed label will spotlight classic 60s recordings that haven't been reissued by a major label. Through an agreement with Rhino, **Yesterdazed** will ressurect from the Scepter/Wand and Roulette vaults such greats as The Isley Brothers' original **Twist and Shout** LP, with bonus tracks. Also slated for future release are classics from The Animals, The Tornadoes, Mitch Ryder and the Detroit Wheels, The Knickerbockers and The Shirells, with a live Kingsmen recording of **Louie Louie** on Volumes Two and Three.

GREAT IF YOU CAN GET 'EM

Be on the lookout for Capitol Records' two-CD, 17-track Paul McCartney compilation, titled **The New World Sampler**. The promotional release features tracks from throughout his career, as well as material from his most recent CD release.

In conjuction with **Prince's** recently completed US tour, **Warner Brothers** has compiled **Act One: Classic Cuts Vol. One.** The CD includes rare B-sides and hard to find remixes. Topping the track list are various mixes and remixes of such Prince classics as **Little Red Corvette**, **When Doves Cry**, **Let's Go Crazy**, **Erotic City**, **Purple Rain**, **Kiss** and **1999**.

Speaking of Prince. . .the Minneapolis rocker has announced his retirement from the recording business to concentrate on "alternative media," including theater, clubs and movies. The move came just months after he signed a $100 million deal with Warner Brothers, which he intends to honor by offering some 500 unreleased tracks to the record company to do with as it will.

MORE NEW DJ SPECIALTY MUSIC RELEASES

Bobby Morganstein Productions has released CD#4 of the **Complete Traditional Party CD** series. Birthday, anniversary, and wedding standards, as well as hard to find traditional and ethnic dances, are included in new and lively versions. There are 37 selections in all. BMP Productions, 3736 Wheatsheaf Rd., Huntingdon Valley, PA 19006.

Musically Yours is handling another medley disc, this one from Germany entitled **Superstars In The Mix**, with an unusual combination of artists including Michael Jackson, The Cure, U2, The Beatles and three others. Musically Yours of NY, 64 Sunny Brook Circle, Highland, NY 12528.

Vincent Montana, Jr.'s **Philly Sound Works** has a unique collection of the best wedding classics in **The Greatest Wedding Album.** Upbeat versions of the standards, performed in a fresh style, constitute the disc, which includes tracks for dancing or atmosphere, and even instrumental Karaoke.

From **DJ Traditionals** comes **American Standards(Series 1)**, twelves instumental cuts for dinner music and slow dancing. Included are, **Misty**, **Take Five**, **All Of Me** and nine others. DJ Specialist Distribution, PO Box 193, Framingham, MA 01701.

Ladies Night Out: Line Dances and DJ Delights is now available on the RIPETE label. Spotlighting many shag groups on popular covers, the tracks, such as **Freeway of Love**, **Barefootin'** and **Drinking Wine Spo-De-O-Dee**, have at least as much energy — if not more — than the originals. Two hard-to-find cuts are **Dixie** and **Sweet Georgia Brown**. Ripete Records,1111 S. Main Street, Elliott, SC 29046.

And finally, **Mobile DJ Music** now has available Volume 7 of the **Songs Ya Gotta Have** series. This disc spotlights most-requested dance music of the last two years. Mobile DJ Music, PO Box 106, East Rochester, NY 14445.

HOT HITS RELEASES DJ VOLS. 4 & 5

Informer, the recent national chart topper by Canadian reggae rappers Snow, headlines the fourth in a series of DJ compilations from Nashville-based music service **Hot Hits**. The volume features 13 other titles, including **I'm Every Woman** by Whitney Houston, Bobby Brown's **Get Away**, **Little Bird** from former Eurethmic vocalist Annie Lennox, **Beautiful Girl** by INXS and **Comforter** by Shai.

Leading off **Hot Hits' Country Volume Four** is **Hard Workin' Man** by Brooks & Dunn, followed by **Rock Me In The Cradle Of Love** by Deborah Allen, **What Part Of No** by Lorrie Morgan, Billy Ray Cyrus' **She' Not Cryin' Anymore** and ten others.

Hot Hits Pop Volume Five leads the charts with Gloria Estafan's **Mega-Mix**, **That's The Way Love Is** from Bobby Brown, Elton John's **Simple Life**, **I'll Never Get Over You** from Expose and ten others. The Country Disc spotlights new releases from Diamond Rio, Wynonna Judd, Tracy Lawerence, Vince Gill, Travis Tritt and Alan Jackson.

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Play Something We Can Dance To!

Every DJ has had one of those nights when NOTHING he or she plays seems to get the crowd on the dance floor. You try song after song, and just when you think things can't get any worse, you hear someone scream the ultimate DJ insult, "PLAY SOMETHING WE CAN DANCE TO," which is exactly what you've been attempting to do all night.

Why is it that everybody wants to have a great time at a party but no one wants to be the first to dance? It's because no one wants to be the person to "break the ice." Introducing Maxwell's All-Time Ice Breakers, guaranteed to get your party in the groove.

DJs should be familiar with all the songs on this list. Some of them, like the "Electric Boogie" (Marcia Griffiths) and "Achy Breaky Heart" (Billy Ray Cyrus) are for line dancing. Since this form of group dancing is gaining in popularity, just playing these tunes may be enough to "get the Velcro off their seats" and fill your dance floor. Still, not everyone has learned the latest line dances, so you may want to rely on some of the standard ice breakers, like "The Twist" (Chubby Checker), "Twist and Shout" (The Beatles) or "Shout" (Otis Day/Various).

The oldest trick in the book (and, coincidentally, the oldest song on the list) is "The Hokey Pokey" (Ray Anthony). The secret here is to never tell the dancers that you are going to play the song; rather, tell them that the bride and groom (or the boss, if it's a company party) request that everyone form a circle to take a group picture. You may have to repeat this request several times. Once you have your circle, say something to the effect that the photographer needs more film, so in the meanwhile, let's do "The Hokey Pokey." Believe it or not, they'll be putting their left foot in and their left foot out in no time.

Another great ice breaker is a snowball dance. Though good for any type of event, the snowball works best during a wedding. After the bride/groom and bridal couple/parent dances, invite the wedding party, including the newlyweds, to the dance floor. Billy Ocean's "Caribbean Queen" or "Celebration" by Kool and The Gang should be cued. Then explain to the crowd how a snowball dance works: "When the music begins, the wedding party will begin to dance. After about a minute, the music will stop and I'll say 'snowball.' At that time, each person on the floor will select another partner from the crowd and bring that person to the dance floor, where the dancing continues until the next time the music stops and you hear 'snowball.' We repeat this sequence several times, causing a snowball effect, so that soon everyone will be on the dance floor." This way no one person has to break the ice.

Snowballs also work well at singles dances and mixers. Have the organizers select the couple to get it started. At these events, people are sometimes hesitant to start right off with a fast dance, so a popular ballad may work best.

BY JAY MAXWELL

One thing about the songs on this list is that they are all party tunes. Sometimes the best way to get people out of their seats, especially after dinner, is with a slow song, like "Unforgettable" (Nat & Natalie Cole) or "Unchained Melody" (The Righteous Brothers). Then, after one or two slow tunes, build the tempo with one of the Ice Breakers, like "I've Had The Time Of My Life" (Bill Medley & Jennifer Warnes), which starts slow and then kicks in with 110 BPM.

Keep in mind that these songs work best with a wide age group. If you are playing for teens or a college-age group, the ice breaker will probably be a song that is very recent instead of one on this list. However, for most parties, the next time someone yells, "PLAY SOMETHING WE CAN DANCE TO," pull out this list and BREAK THE ICE!

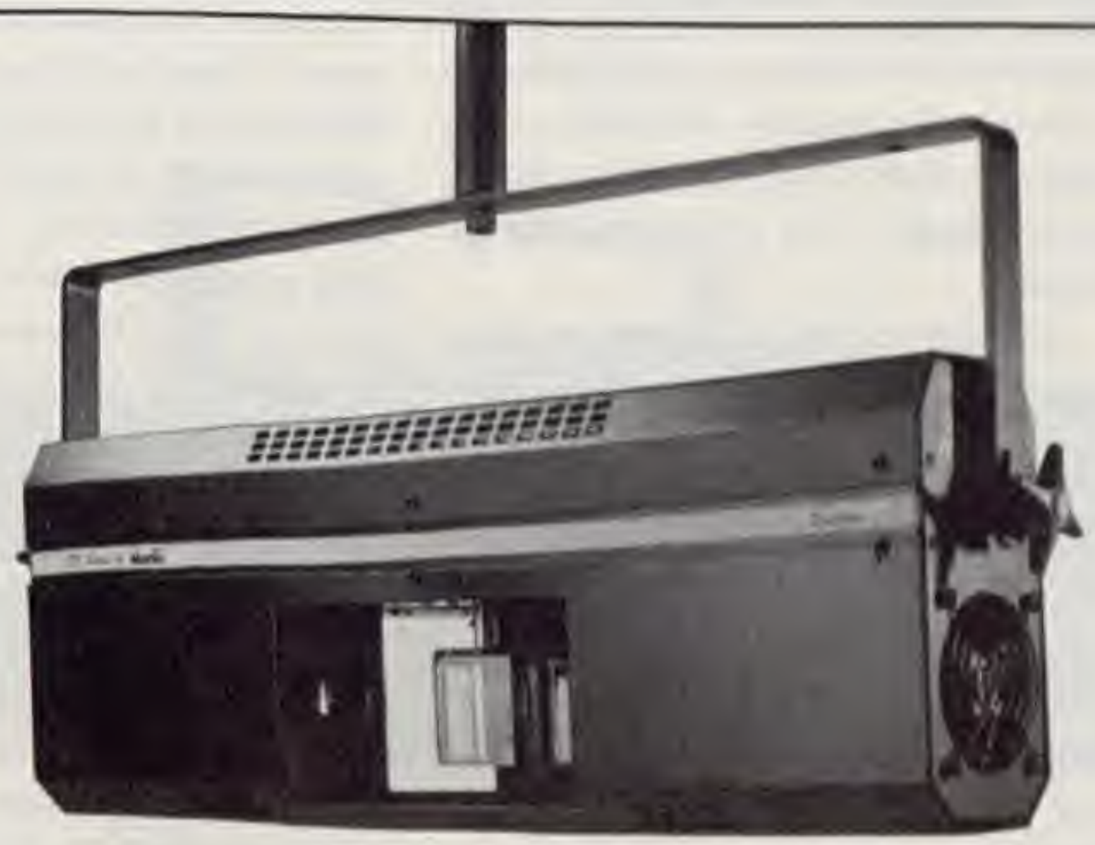
In the next issue of **Mobile Beat**, we'll list the best sock hop songs from the 50s and 60s. So get your penny loafers and hoola hoops ready.

WHY IS IT THAT EVERYBODY WANTS TO HAVE A GREAT TIME AT A PARTY BUT NO ONE WANTS TO BE THE FIRST TO DANCE? IT'S BECAUSE NO ONE WANTS TO BE THE PERSON TO "BREAK THE ICE."

Jay Maxwell owns and operates Jay Maxwell's Music By Request, *Charleston, South Carolina's "most requested DJ service." He also teaches mathematics as an adjunct professor at Charleston Southern University.*

MAXWELL'S ALL-TIME FAVORITE ICE-BREAKERS

ARTIST	TITLE	YEAR	BPM
1. Marcia Griffiths	Electric Boogie (Slide)	89	108
2. Bob Seger	Old Time Rock & Roll	79	126
3. B. Idol/T. James	Mony Mony	87/68	136
4. The Beatles	Twist And Shout	64	129
5. Otis Day	Shout (Animal House)	78	200
6. Chubby Checker	The Twist	60	152
7. C&C Music Factory	Gonna Make You Sweat	90	116
8. B-52's	Love Shack	89	135
9. Kool & The Gang	Celebration	80	122
10. Ray Anthony	Hokey Pokey	53	126
11. Whitney Houston	I Wanna Dance With Somebody	87	120
12. Romantics	What I Like About You	80	160
13. AC/DC	You Shook Me All Night Long	80	128
14. Billy Ray Cyrus	Achy Breaky Heart	92	122
15. Pointer Sisters	Jump (For My Love)	84	134
16. Hammer	U Can't Touch This	90	134
17. Michael Jackson	Billie Jean	83	118
18. Billy Ocean	Carribean Queen	84	114
19. Madonna	Vogue	90	117
20. B.T.O.	Takin' Care Of Business	74	130
21. Village People	YMCA	78	126
22. Aretha Franklin	Respect	67	115
23. Salt-N-Pepa	Push It	88	130
24. Cole/Springsteen	Pink Cadillac	88/84	127
25. Minogue/Little Eva	The Loco-Motion	88/62	131
26. Black Box	Everybody Everybody	90	118
27. John Mellencamp	Hurts So Good	82	126
28. Technotronic	Pump Up The Jam	89	125
29. Emeralds	Chicken Dance	——	
30. Kris Kross	Jump	92	102
31. Contours	Do You Love Me	62	
32. Brooks & Dunn	Boot Scootin' Boogie	92	131
33. Frank Sinatra	New York, New York	80	107
34. Bill Haley	Rock Around The Clock	55	
35. The Kingsmen	Louie Louie	63	124
36. M. Sound Machine	Conga	85	124
37. Clarence Carter	Strokin'	84	116
38. Medley/Warnes	The Time Of My Life	87	110
39. Roy Orbison	Pretty Woman	64	128
40. Madonna	Into The Groove	85	118



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Comin' Up Country

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Nightclub Consultant
RON BURT

In this issue, I've decided to list some of the waltzes that I play. The waltz is one of the prettiest dances in Country music. I make sure that I mix in at least one during every forty-five minute set, which is easy to do because the majority of Country artists usually include a waltz on their albums. And yes, there's even a line dance out for the waltz!

Country record labels are pumping out so many new artists that radio can't work them all into their formats. It's a shame, because a lot of great new talent is going unnoticed and good dance cuts aren't getting played. In the next issue, I'll list some new artists that you might add to your Country library. In the meantime, there are four new Country albums out that I recommend you add to your music inventory; **Ricky Lynn Gregg** (Ricky Lynn Gregg), **Haunted Heart** (Sammy Kershaw), **Alibis** (Tracy Lawrence) and **This Time** (Dwight Yoakam). Each of these CDs contains several good dance cuts.

In addition, a number of hot dance singles are moving up the charts. If you haven't spun "That Summer" by Garth Brooks, you're missing out on the best dance cut off his **The Chase** CD. Tanya Tucker and Delbert McClinton are having great club response and radio play on their duet "Tell Me About It." John Anderson is headed back to the top with his single, "Money In The Bank."

I also have some exciting news from CDX, the Country music subscription service that's been mentioned in previous columns. Their Country compilations of new releases will now include those artists recording on the RCA label. CDX spokesperson Paul Lovelace also informs us that most back issues are available, from Number 30 up to the current release, Number 59.

Also from CDX, for both subscribers and non-subscribers, is a special CD release with five tracks of "Cotton-Eyed Joe"/ "Sweetheart Schottische." Recorded by a studio band in Nashville, this issue is available by sending $11.50 (including S/H) to PO Box 125, Nashville, TN 37202, or call 615-321-0800 for further information.

In conclusion, since I've been writing for **Mobile Beat**, I've received a lot of calls at "Cowboys" asking for advice, and I hope my answers have helped. Unfortunately, after over four years, "Cowboys" and I have parted ways, so I will not be able to be reached there anymore. Several clubs outside of Texas have already contacted me about weekly appearances; in the near future, I might be spinning in a club near you! I'm excited about these new opportunities, and hope that they will benefit my consulting business. I'll keep you posted. Until next time. . .Keep It Country!

COUNTRY WALTZES

1. John Anderson
   ..... Wild & Blue
2. Clint Black
   ..... Walkin' Away
3. Suzy Bogguss
   ..... Heartache
4. Garth Brooks
   ..... Cowboy Bill
5. Mark Collie
   ..... Hillbilly Boy With The Rock-N-Roll Blues
6. John Conlee
   ..... Rose Colored Glasses
7. Rodney Crowell
   ..... The Last Waltz
8. Davis Daniel
   ..... Fighting Fire With Fire
9. Vince Gill
   ..... No Future In The Past
10. Vince Gill
    ..... When I Call Your Name
11. Alan Jackson
    ..... I'd Love You All Over Again
12. Tracy Lawrence
    ..... Alibis
13. Little Texas
    ..... First Time For Everything
14. McBride & The Ride
    ..... Same Old Star
15. Martina McBride
    ..... Cheap Whiskey
16. Ronnie Milsap
    ..... Houston Solution
17. Doug Stone
    ..... Warning Labels
18. Lisa Stewart
    ..... Old-Fashioned Broken Heart
19. George Strait
    ..... You Look So Good In Love
20. Travis Tritt
    ..... Here's A Quarter
21. Travis Tritt
    ..... Drift Off To Dream
22. Tanya Tucker
    ..... Rainbow Rider
23. Ricky Van Shelton/Dolly Parton
    ..... Rockin' Years
24. Steve Wariner
    ..... The Tips Of My Fingers
25. Keith Whitley
    ..... I Wonder What You Think Of Me

MB Top Traxx

CONTEMPORARY / ROCK / TOP-40

1. LOVE IS - Vanessa Williams & Brian McKnight/GIANT
2. I HAVE NOTHING - Whitney Houston/ARISTA
3. FREAK ME - Silk/ELEKTRA
4. INFORMER - Snow/EASTWEST
5. TWO PRINCES - Spin Doctors/EPIC
6. LOOKING THROUGH PATIENT EYES - P.M. Dawn/ISLAND
7. THE CRYING GAME - Boy George/SBK
8. IF I EVER LOSE MY FAITH IN YOU - Sting/A&M
9. WHO IS IT - Michael Jackson/EPIC
10. NOTHIN' MY LOVE CAN'T FIX - Joey Lawrence/MCA
11. THREE LITTLE PIGS - Green Jelly/ZOO
12. DOWN WITH THE KING - Run DMC/PROFILE
13. LIVIN' ON THE EDGE - Aerosmith/GEFFEN
14. CONNECTED - Stereo MC's/ISLAND
15. LOVE U MORE - Sunscreem/COLUMBIA
16. THE MORNING PAPERS - Prince/PAISLEY PARK
17. KNOCKIN' DA BOOTS - H-Town/LUKE
18. LOVE DON'T LOVE YOU - En Vogue/EASTWEST
19. BUDDY X - Neneh Cherry/VIRGIN
20. WEAK - SWV/RCA

/ COME UNDONE - Duran Duran/CAPITOL
/ LET'S GO THROUGH THE MOTIONS - Jodeci/MCA
/ SLEEPING SATELLITE - Tasmin Archer/SBK
/ THAT'S THE WAY LOVE IS - Bobby Brown/MCA
/ HAVE I TOLD YOU LATELY - Rod Stewart/WARNER BROS.

COUNTRY

1. TELL ME WHY - Wynonna/MCA
2. I LOVE THE WAY YOU LOVE ME - John Michael Montgomery/ATLANTIC
3. AIN'T THAT LONELY YET - Dwight Yoakam/WARNER BROS.
4. HOMETOWN HONEYMOON - Alabama/RCA
5. TROUBLE ON THE LINE - Sawyer Brown/CURB
6. HONKY TONK ATTITUDE - Joe Diffie/EPIC
7. BLAME IT ON YOUR HEART - Patty Loveless/EPIC
8. SHOULD'VE BEEN A COWBOY - Toby Keith/MERCURY
9. OH ME, OH MY, SWEET BABY - Diamond Rio/ARISTA
10. HEARTACHE - Suzy Bogguss/LIBERTY

/ NO FUTURE IN THE PAST - Vince Gill/MCA
/ TELL ME ABOUT IT - Tanya Tucker with Delbert McClinton/LIBERTY

Dance Top 40

courtesy of Streetsound Magazine

1. SHOW ME LOVE - Robin S./BIG BEAT - 120 BPM
2. TOOK MY LOVE - Bizarre Inc./COLUMBIA - VARIOUS BPM
3. MORE AND MORE - Captain Hollywood Project/IMAGO - 125 BPM
4. LITTLE BIRD - Annie Lennox/ARISTA - 123 BPM
5. WHAT CAN YOU DO FOR ME - Utah Saints/LONDON - 118 BPM
6. EXTERMINATE - Snap/ARISTA - 126 BPM
7. GO AWAY - Gloria Estefan/EPIC - VARIOUS BPM
8. FEVER - Madonna/MAVERICK - VARIOUS BPM
9. I WANNA BE SOMEONE - Club Z/ATLANTIC - 123 BPM
10. I FEEL YOU - Depeche Mode/SIRE - VARIOUS BPM
11. PRESSURE US - Sunscreem/COLUMBIA - 125 BPM
12. IT'S MY LIFE - Dr. Alban/BMG - 129 BPM
13. BOSS DRUM/PHOREVER PEOPLE - The Shamen/EPIC - VAROIUS BPM
14. IT ONLY TAKES A MINUTE - Take That/RCA - 124 BPM
15. THAT'S THE WAY LOVE IS - Bobby Brown/MCA - 110 BPM
16. I'M RAVING - LA Style/ARISTA - VARIOUS BPM
17. REMEMBER - B Classic/ATLANTIC - 121 BPM
18. WAKE UP EVERYBODY - Nick Scotti/REPRISE - VARIOUS BPM
19. BOW WOW WOW - Funkdoobiest/IMMORTAL - 104 BPM
20. FAITH - Rozalla/EPIC - VARIOUS BPM
21. I CAN'T GET NO SLEEP - Masters At Work/CUTTING - VARIOUS BPM
22. THE LOVE I LOST - Sybil/NEXT PLATEAU - VARIOUS BPM
23. DOWN WITH THE KING - Run DMC/PROFILE - 96 BPM
24. GUILTY OF LOVE - Digital Orgasm/DEF AMERICAN - 128 BPM
25. INDEPENDENCE - LuLu/SBK - 117 BPM
26. CAN'T GET ANY HARDER - James Brown/SCOTTI BROS. - 115 BPM
27. BORN TO B.R.E.E.D. - Monie Love/ELEKTRA - VARIOUS BPM
28. KEEP IT COMIN' LOVE - KWS/NEXT PLATEAU - 120 BPM
29. GIVE IT TO YOU - Martha Wash/RCA - 120 BPM
30. CONNECTED - Stereo MC's/ISLAND - 100 BPM
31. 123456 BASS - Beat Dominator/PANDISC - 132 BPM
32. JUNGLE BILL - Yello/SMASH - VARIOUS BPM
33. GET WITH YOU - La Casa/SIRE - 120 BPM
34. CATCH ME - Betty Boo/SIRE - VARIOUS BPM
35. BUDDY X - Neneh Cherry/VIRGIN - VARIOUS BPM
36. GOING GOING GONE - Information Society/TOMMY BOY - VARIOUS BPM
37. LOVE DON'T LOVE YOU - En Vogue/EASTWEST - VARIOUS BPM
38. JUST A DREAM - Donna Delory/MCA - 125 BPM
39. I'M SO INTO YOU - SWV/RCA - 100 BPM
40. NO LIMIT - 2 Unlimited/RADIKAL - 141 BPM

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REMIX Report

BY "DJ JOE" RAGONA
HIGHLIGHTING THE BEST FROM INDEPENDENT REMIX SERVICES

There is a lot to keep up with in regard to the remixes this month because it's summer — and summer means PARTAAAAY!

DISCOTECH 18

I was astonished by the Whitney Houston remix on Discotech 17 and anxiously awaited the next issue. I played #18 and patiently waited for the Bizarre Inc. remix. To my dismay, the remix was good but not tremendous. I love the new **Took My Love**, but Discotech could have added some new tricks to the already great twelve-inch promos.

When Info Society released **Peace & Love Incorporated**, it was fine. But now with **Going, Going, Gone** it's too much. The song has no energy. It lacks substance and it bores your crowd. Rozalla is keeping herself on the mainstream dance floors this year. Recent release **Faith** already has more depth than **Are You Ready To Fly**, and DT took the promo twelve-inch and restructured the best parts for a real power mix.

Many of you know I can't stand hip hop, but **Hip Hop Hooray** is an exception. DT added some great overdubs of "You down wit O.P.P." from their first hit. The remix is the best I've heard and will definitely hype your crowd immediately, because the dudes start out with the "Say Ho, Ho" riff. You'll love this tune. Lu Lu, however, can have her **Independence** — just stay away from my turntables!

The Italo track **I Would Give Anything** has some driving beats and is a great filler for any energy set you do. DT's "ambient track," as they call it, has a great bass line groove as well. **Funky Guitar** employs some of Frankie Knuckles **Whistle Song** overlayed. The last two Martha Wash remixes DT has completed, including **The Things We Do For Love**, are all right. This new one is more of a pre-show filler though, and a good one at that.

DT 18 features two of my favorite classics, **Don't Forget About Me** and **Point Of No Return** from Nu Shooz. The first has been restructured for a perfect mix, simple edits and solid breakdowns; there are some neat stop effects as well. The other tune features multiple stutter edits, and samples kick this one out. Clean reproduction, great repeat effects and easy intro and mixing breakdowns make this tune worth a listen.

FUNKYMIX 14

Ultimix decided they should release a new Funkymix before their new Ultimix issue. . . maybe there's some hot stuff out there they wanted to get their hands on before it was played out. Number 14 is a solid issue that takes us into both stratospheres of funky

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music! **Down With The King** is a mini-medley of Run-DMC tunes perfectly merged together for a strong mix. **Don't Stop Shakin'** is reminiscent of 2 Live Crew, and the hook is actually a take off of their **Head Booty & C___k**. It drives the Miami beats in at 128 and does well on my floor.

Bobby B. is back with another "Can-I-Make-This-One-An-Overnight-Hit-Like-My-Wife?" song. This one, however, is not too bad, because at least he put some melody into it, and FM adds their dash of just the right Bobby overdubs.

If you're looking for serious bass-boomin', car-cruisin' music, then check out **Mozart's Revenge** and the new hit **123456 Bass**. Both slide in at 132 BPM and the bass kicks the bottom end out of any system! FM adds some new keyboard revivals, which give it a nice new structure to mix with. "Bonanza" theme overdubs and more make this one the new summer hit. Mozart's Revenge is obviously a 90s hyped Mozart dance record. Much like **Macho Mozart** from the mid-80s, it has its place, but can only be used for a bridge or something like that.

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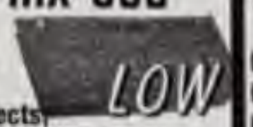

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Debbie Gibson seems to want to get into another dimension with her music and change her style. **Losin' Myself** has the makings of a good record, but not a hit for the clubs. I can't imagine why FM put this one on, but there's always one bad apple. I'll give them credit for the breaks, though. **Born To B.R.E.E.D.** is one that caught my attention right away because the song is already hot, and FM uses the edit tools to do some nice stutter edits and cool dropouts. Great mix. Even Monie Love is gettin' into the groove these days. **Buddy X** is a soft tune with a solid R&B groove. The remix is noticeable, as it has some new bedtracking and sample overrides.

STREET TRACKS 13

Going all the way, Hot Tracks has decided that the Street Tracks remixes will continue to be released on a double record set from now on. **Love Rollercoaster**, from the 1976 classic disco hit, is a new remix with drum loops, overdubs and new breaks for mixing. Great new mix. **Photograph Of Mary**, a song that was released then re-released, has been finally remixed for club jocks. Stereo panning effects and edit tricks are all included.

Jade is hot on the charts with **Don't Walk Away**, but the original just didn't have enough energy. ST decided to use the original LP version because it was the cleanest to start with. The finished product is a great remix with multi-edits, backspins, tape falls and dropouts. Check this mix out, freestylers. Kriss Kross' **Shame** caught my attention when it came out. The bed track, already taken from Zapp's **More Bounce To The Ounce**, was good enough, and then ST decided to do some structural editing between the two twelve-inch versions. Killer remix!

ST has given us a house track this time around. **Bang 'Em** was released on promo about six months ago but it never really made it to the carts. The house groove is good, solid and strong. The hook is catchy and easy to remember. ST put the original to shame by utilizing all the mixes on the twelve-inch. The first half of the mix has a hip-house feel, while the second half features a deep-house groove. Some sampling (of course) is added for the "cuteness."

Here We Go Again is another major dance floor smash, and the ST version will wake your crowd up even more. Some solid repeat-editing at the beginning of the first verse is the highlight of the mix!

Until we meet again fellow DJs, I'm outta here. Oh yeah. . . **KEEP SPINNIN' LOUD!**

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MAINLINE ROCKS EDDIE MURPHY

Mainline crew for Murphy wedding included
Back Row: Roger, Frank, Mike & Dan
Front Row: Mike & Juan

BY JEANNE NAGLE

March 18, 1993, saw both the opening and closing of what was arguably the most exclusive nightclub in Manhattan — courtesy of Eddie Murphy Productions, Donald Trump and Mainline Sound and Lighting of Flushing, NY.

The scene was the Grand Ballroom of the Plaza Hotel (owned by The Donald), transformed that night into a huge dance hall in celebration of Murphy's marriage to Nicole Mitchell. The honor of completing the metamorphosis fell to Frank Garcia and Mike Ibarecis, owners of Mainline since 1988.

Contacts through one of the band companies they work with enabled Mainline to land the job. "We really didn't have to do too much bidding," says Garcia, "because they knew we were the only people who could supply what they needed, which was a full special effects light show that would make even the largest of clubs in Manhattan jealous."

Eddie Murphy Productions insisted that the proceedings were cloaked in secrecy, and confidentiality was a must. "We signed a paper saying we had to keep a low profile until after the job was done. And we were not allowed to videotape or take camera shots of anything during the actual event," Garcia relates.

Work got under way almost a week before the wedding. Mainline estimated that it

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would take the six-man crew four days to set up, but they ended up ahead of schedule and a majority of the equipment was installed in just forty-eight hours.

"This all went from our minds to paper in twenty-four hours," says Garcia. "Fortunately we didn't have to do any changes in the design, from what we first put on paper to the actual event."

No mean feat, given the scope of the project. The ceremony was also held in the Grand Ballroom (converted to a chapel for the vows), so the equipment had to be inconspicuous. Using a 46' X 42' Thomas box truss normally used for professional concerts, Mainline stationed over one hundred lights close to the ceiling, with a ground support system, and tucked them behind material, making them nearly invisible.

A full list of the automated moving and stationary lighting effects used reads like the current catalogues from Martin, Meteor, American DJ, Ness, Optikinetic, Rosco and Clay Paky. Prominent among the units were Roboscan Pro 218s, Robozap MSR 1200s, Star Dancers, Astros, Centaurs, ColorPros, Galactic 3s and Sun Rays. The sound was provided by five Crest 1201 amps, along with ten MacCauley speakers stacked on stage and hidden behind chiffon, which concealed their presence but not their sound. Total output power was 5000W.

MAINLINE ESTIMATED THAT IT WOULD TAKE THE SIX-MAN CREW FOUR DAYS TO SET UP, BUT THEY ENDED UP AHEAD OF SCHEDULE AND A MAJORITY OF THE EQUIPMENT WAS INSTALLED IN JUST FORTY-EIGHT HOURS.

"DJ Don," hired by Eddie Murphy Productions, played from 10:00PM until 3:00AM. The pop, rap and dance mix was highlighted by many of the groom's own tunes, including the wedding song, *Don't Give Up On Love*, which is on his most current CD.

"It actually sounded like a very large club, like a Palladium atmosphere," says Garcia.

All the extra effort paid off for Mainline. Murphy was pleased, as were the approximately 550 guests, including numerous celebrities from the realms of film and music. Bruce Willis and Bill Murray stopped by specifically to pay compliments.

"Donald Trump said that he'd never seen his room look like that," Garcia laughs. "When people first walked back in [from dinner] for the disco, they only did basically two things — grab a drink and look up in amazement. They were not even dancing for the first ten to fifteen minutes, they were so impressed by the light show. That was the best feeling all night."

A price for the extravaganza was not disclosed, but that didn't keep some from guessing. "Regis and Kathie Lee, on their morning show the next day, claimed it was a quarter of a million dollar light show," Garcia notes. He says that is not what they were paid, but believes the estimate speaks well of the show's quality.

Mainline has big plans for the future. While pulling off this major party, Garcia, Ibarecis and manager Zepur Harutunian also posted one of the most successful weeks their store has ever had. They recently moved to a larger facility in the same area, with a full showroom and a separate record department.

They hope that the Murphy reception will lead to name recognition within certain circles. "What we're expecting from this is to, obviously, have our foot in Hollywood now," says Garcia, "and to have the ability to do this a lot."

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- **Optics** ..... : High quality mirrors and lenses
- **Colors** ..... : 6
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Karaoke

Where It Is Where It's Going

BY DALE LAFAYETTE

Everyone occasionally "sings along" with their favorite songs in the car, in the shower or even at the supermarket. Most people at one time or another have imagined themselves the star actually performing the tune – live on stage, singing and entertaining. Human nature dictates that people want to do more than watch and listen. *Karaoke makes it happen!*

Karaoke is a Japanese term that, loosely translated, means *"empty orchestra."* This is somewhat misleading, since what we're really talking about is instrumental music produced for the sole purpose of providing background tracks to popular songs, allowing anyone to be the featured vocalist. It sometimes takes a while for those who are unfamiliar with this unique experience to warm to the idea. But once they try it, and find that those listening and watching respond enthusiastically to their bold step up to the stage, they will always come back for more.

This audience-participation entertainment activity has become increasingly popular recently, and more entertainment professionals are incorporating sing-along into their lists of services. For the DJ, Karaoke is a great alternative to just spinning tunes and trying to keep people on the dance floor. It gets and keeps your crowd involved with the entertainment. They become part of the show.

One of the best DJ/KJs in the business (in my opinion) is **Miguel Guidos** of *Live Star Tracks* in San Jose, California. Miguel runs a very entertaining show, complete with dance music, Karaoke and trivia contests with prizes. He also utilizes electronic percussion equipment, sound/vocal effects and stage lighting. Live Star Tracks has toured with their show for such companies as **Johnson & Johnson** in New York, Atlanta, Chicago, New Jersey, Orlando, Miami and Los Angeles. Miguel and crew have also worked with **ABC Broadcasting, Eddie Money, Ray Charles, Pete Escovido, Jack Mack And The Heart Attack, The Playboy Ski Challenge** and the **U.S. Pro Ski Team.**

There is never a dull moment with Miguel's high energy-style presentation, which includes snappy interaction with both the audience members and his talented co-hosts. In a recent exclusive interview with **Karaoke USA**, Miguel and co-host **Angela Marie** talked about why Karaoke works so well at private parties and corporate events.

"I believe we are in an era of interactive entertainment. People want to participate," Miguel says. "Motivation and team spirit are encouraged, and that's where Karaoke fills the bill! I think this is one of the main reasons corporate companies hire us. Our show involves everyone. Versatility and spontaneous programmability make Karaoke very appealing, but more importantly, it's the '90s and interactive entertainment is here."

Angela Marie handles the teching, making use of a variety of hardware and software. "I have tape decks, a CD player, laser disc player, 8 channel stereo mixer, EQs, maximizer, remote effects, midi effects, drum machines and light controllers – and I use all of it throughout the show," she says. "We also have streamers, maracas, light-up wands and glow products. We hand them out to everyone who participates. Our slogan is: 'It pays to party with Star Tracks!'"

Miguel adds, "We come from a musical performance background and we utilize the additional instruments to augment our show and give it a live feel."

For the serious Karaoke host/producer, it can be very helpful to have a regular show at a club as a showcase, because it's a chance to perform consistently for a live audience and develop technique. Many KJs in our area (northern California) do just that, and the local club/Karaoke scene is exploding. Our newspaper, **Karaoke USA**, provides a local entertainment directory in its centerfold, listing all of the clubs and restaurants currently offering sing-along shows. On the average, we add 10-20 locations per issue to these listings.

The commercial establishments hiring on KJs is truly diverse, from bars and night clubs to restaurants, hotels, bowling alleys, coffee houses and even ice cream parlors. We are also starting to see

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the emergence of live bands offering a selection of titles they will perform sing-along style, as well as a new Karaoke offshoot, Comedy Karaoke.

As for the singing public, there are distinctly different kinds of Karaoke singers. For example, there are the serious, informed performers who collect their own sing-along libraries. They practice constantly and regularly attend shows to sing and compete in contests, sometimes driving great distances to do so. Then there are club and restaurant patrons, who are just out for some fun and entertainment – and maybe something a little different. Another interesting group of regulars at the shows are those who keep coming back just to watch and listen, continually fascinated at the non-stop flow of singers who emerge right out of the audience.

Some Karaoke shows combine the most popular formats to maximize the number of songs available to the singing public. Cassettes remain the most common software, although CD, CD+G and laser disc are hot on the trail. There are currently an estimated 30,000 plus tape titles available on the market, with new releases of popular tunes appearing fastest in this format. Although they offer relatively limited reproduction quality compared to digital recording, audio cassettes remain a reliable source of up-to-date and readily accessible software. Most Karaoke

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tapes will have the stereo background tracks on one side and the vocal demonstration version on the reverse.

Of course, CDs are currently the most popular and effective format for general music production across the board, providing accuracy, clarity and durability that has revolutionized the professional music production industry. Some discs and tapes feature "multiplex" switching; with the push of a button, the vocals can be added or deleted. Dedicated Karaoke practitioners can learn songs easily this way before daring live performance, and the KJ can use this feature to encourage shy singers. Some CD manufacturers just repeat the songs on the same disc - with and without vocals.

The CD+G *(Compact Disc Plus Graphics)* format is basically a CD with an additional track, offering character-generated lyrics for video monitor display. These change color to cue the singer, much like laser disc. Some CD+G hardware systems offer a "superimposition" feature, which allows the lyrics to appear over an image from an external video source. This popular mobile Karaoke format will play on regular compact disc players as well as the specially designed hardware. There are a greater number of songs available on both CD and CD+G compared to laser discs, and both cue much quicker.

The laser disc format, however, also offers digitally recorded stereo music tracks, as well as pre-produced background videos. The videos will either roughly tell the story of the song or simply involve a series of dancing, tourist, or musician scenes. This format is currently popular with the bar and club scene, since the technology is very friendly to the uninitiated singer, offering instant support. The color-changing lyrics assist with words and timing, while the video entertains the audience if the singer is nervous and "frozen" in place.

Innovations in this growing industry are fast and furious, and new products are constantly being introduced. Emerging Karaoke technology is currently exploring the new multimedia power formats. There is a virtual avalanche of hi-tech Karaoke hardware on the market, aimed at both the home electronics consumer as well as the entertainment professional. For example, the **Zenesis KZ-77G** is a portable "boom box" style stereo karaoke dual-cassette system that also plays CD and CD+G. Its graphic equalizer, electronic echo and multiplex options are sure to make the home Karaoke singer sit up and take notice. On the other hand, **Pioneer's ProAudio Series** new **TKS-72** is an elaborate 72 disc autochanger that includes system rack, amplifier, key commander, lighted laser karaoke sign and a promo kit. Other new hi-tech commercial products on the cutting edge are the **JVC XL-GM800TN Compact Disc Graphics Changer**, the **BMB DA-X1 Digital Echo AV 120W X 120W Amplifier** and the **MegaStar HP-K2000 Dual Cassette Singing System**,all of which are rack mountable.

New developments on the horizon include **Lonestar Technologies Super K System**, featuring a cassette tape that contains a MIDI track with encoded digital information, producing video character-generated lyrics that change color similar to laser disc and CD+G, and **Sirius Publishing PC Karaoke 3.1 for Windows**, a CD-ROM based high-end entertainment package with full motion video and exact lyric syncronization.

In northern California, we are witnessing many interesting developments involving Karaoke. Last year saw the premiere of the *First Annual Karaoke Music Awards* at the posh Galleria Design Center in San Francisco, in which over seventeen hundred contestants competed in nearly forty categories. A distinguished panel of over 20 judges, including music and television professionals, handled the scoring. The event was videotaped for broadcast, and talent agents were on hand expressing interest in several of the performers. Companies like **Asahi Beer** and **Pioneer Laser Entertainment** regularly sponsor and attend Karaoke-oriented promotional events, like the recent *Karaoke Sing Off* aboard the beautiful California cruise ship Monte Carlo, and the *South Bay Sing Off*, co-sponsored by local radio station **KEZR**. Our own publication, **Karaoke USA**, has grown from a local, privately funded newsletter with extremely limited distribution into a legitimate, state-of-the-art entertainment newspaper with and a readership estimated at 30,000, both nationally and abroad.

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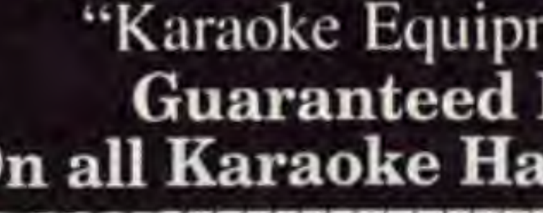

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up-and-coming status. Popular show host **Johnny Rockit** says he first encountered Karaoke while touring with a band in Japan in 1983. "At the time, it didn't seem like a viable alternative to a live band, and I wasn't sure it would work in America, but this is all we do now. We're very busy and we enjoy it immensely," he notes. Sing-along show host **Mark Spencer** says, "Karaoke is a way to conquer your fears. There's no generation gap, no black or white, no battle of the sexes, just people." Additionally, **Steve Leflar**, a professional musician and singer since 1967, says that his top-of-the-line equipment is never idle. "Karaoke is the most fun. It gives everyone the opportunity to do his/her own thing."

Business for the KJ has never been better. In fact, we quite often see that many production companies will "sub-out" work to other KJs because of multiple bookings on the same day. Along with an expanding interest on the part of commercial establishments, more and more corporate events, private parties and weddings are opting for the participatory thrill of Karaoke. The sing-along experience has inspired a new direction for popular club and party activities, and Karaoke shows are popping up at just about every type of professional entertainment venue and promotional event. Interactive entertainment is the wave of the future, and Karaoke is the easiest, least expensive and most available form. The time has come, and the possibilities are endless!

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• ***Dale Lafayette*** *is the Publisher and Editor-In-Chief of* Karaoke USA, *California's only newspaper on the fun and business of Karaoke and interactive entertainment. He is also co-founder of* VisionMagik MultiMedia Group, *and an accomplished graphic design and promotional concepts artist, illustrator, painter, local film and television producer and Karaoke show host.*

Karaoke PROFiles

DJ/KJ/Drummer Is All-Around "Nice Guy"

BY JEANNE NAGLE

Nik and The Nice Guys, *a band originally formed in the '70s by a group of college-age Canadian hockey players (including NY Rangers coach Mike Keenan), re-formed a decade later to consist of Upstate New York professionals kicking back when they weren't on the job. The group has since turned into a profitable full-time venture and has become established as "America's Number One Party Band."*

Even if you hadn't heard Nik play, you'd undoubtedly recognize the events and sponsors with which they are affiliated. Performing highlights include the last six Superbowls, the 1988 Calgary and 1992 Barcelona Olympics and parties hosted by the Philadelphia Flyers, ESPN, Toronto Blue Jays and Sports Illustrated. They were also the house band on Bob Uecker's nationally syndicated sports talk show a few years back, earning them the title "Kings of Jock and Roll." Upcoming gigs include opening for Mary J. Blige *during her tour in Germany later this month.*

One of the reasons Nik and the Nice Guys *are booked for such prestigious events is that they never let the party die down. Their shows include a variety of vaudevillian-type antics, which frequently involve audience participation. Notable among these is* Nik Karaoke, *a grand-scale version of what Mobile KJs might perform at a nightclub, corporate event or wedding. The switch from live music to participatory sing-along and back is practically seamless, providing a continuous wall of sound and perpetual entertainment.*

And in the thick of it all is Nice Guy *drummer,* Nik Karaoke *emcee and independent Karaoke entrepreneur Jim Kerins.*

Jim Kerins is waiting patiently for our interview to begin. Before him sits an open briefcase overflowing with paperwork and assorted photos, and he's scanning a past issue of **Mobile Beat**. The man comes prepared. Equally revealing are the relaxed, vividly-colored retro shirt and heavy duty black shades he's wearing. Apparently I'm in the presence of one cool businessman.

This first encounter, with its emphasis on both professionalism and fun, is indicative of Kerins' philosophy toward his Mobile Entertainment enterprise, Jammin Karaoke DJ Systems, as well as the industry as a whole. He and his three full-time and three part-time MCs play throughout Upstate New York, using high tech systems that include JBL speakers, Ashly and Crown amps, Shure mics, ART reverb/delay units, JVC CD players and Mackie mixing boards ("the best kept secret for Karaoke," according to Kerins). Jammin averages fifty shows a month, with the breakdown of bookings running approximately seventy percent bars or nightclubs and ten percent each weddings, parties and miscellaneous events.

Jim Kerins

"Entertainment is the key," he says. "Anybody can go out and buy a Karaoke system. I think we do so much business because I hire guys who are very, very good with the public. First and foremost is not that they're good singers, but that they have a good personality and are able to make everybody feel comfortable. In order to build a bridge to the audience, you have to put your all into it and have enough energy and enthusiasm for the songs you're doing. You've got to entertain the people or they'll go someplace else."

Kerins knows plenty about playing a crowd. A musician since high school and a former member of various groups, he's been pounding out the beat for Nik and the Nice Guys since 1991. "I was tired of playing in bar bands, and I learned that they [Nik] had somebody who set your drums up for you," he says, only half-facetiously. "They played really big shows, and traveled all over, and I wanted to do that. So I did whatever I could to get in. I pretty much 'scamed' my way into the band, and they're gonna have a hard time getting rid of me."

Being a "Nice Guy" has benefits besides world travel and a chance

cont'd page 38

IS THERE A DOCTOR IN THE HOUSE ?. . .

Karaoke PROFiles

. .Yes, there is, and he's wielding a wireless mic and a saxophone.

Kanavos "Doc" Davis is a licensed optometrist in Rochester, NY who spends his nights as MC for his own unique style of Karaoke entertainment. Billed as the "World's First Horn Blowin' Karaoke," the good doctor's show presents a mix of standard audience-participation sing-along spiced with live sax and trombone accompaniment.

"We're taking Karaoke one step further," he says.

A typical evening starts off with Davis vocalizing the first verse of an all-time standard, like "Witchcraft." Half way through, he'll reach for a horn and finish up the melody instrumentally. An accomplished musician and singer, Davis inevitably chooses an opening number that's sure to blow the crowd away.

"I've tried first singing and playing, as a warm-up, and then getting people up there. Then I've tried starting off with Karaoke singers, and then using the musical instruments as a feature. Both work," he says.

Possibly his greatest skill as a performer lies in his ability to read a crowd and get people up to the Karaoke mic. "True Karaoke singers want to get up there and sing solo. They're not there to be entertained by a band. This thing [horn accompaniment] goes over best in a club where they want to mix and match," he says.

So how did a man bent on a career as a musician ever become an optometrist? "Before college, many people told me, 'Don't make music your full-time career. You'll never make any money.' So I wondered what I could do for a backup," Davis recalls. That's when he met his ex-wife, who was studying medicine at the time. Her career choice influenced his decision.

"I thought about being an MD, but the more I thought about it, the more I realized it would be too demanding. I couldn't play clubs at night and do surgery the next day."

Optometry was a happy medium. He'd still be a doctor, but the hours would be more flexible and he could dictate his schedule, allowing him to continue performing.

"I played in bands while I was in school," he says. " I'd go five days a week, and I'd study in a coat check room on break from performing. That was not fun. That was eight years of torture, but it was worth it."

After graduation, Davis played with his own group for years before reaching what could be called near-burnout. "In a band,if you get five guys who are really talented, they might want to do things their own way. It was hectic. If I could have recorded background music, and I could do my own thing without having to deal with other people, then I was going to do it. Karaoke is the perfect medium for that," he says.

Like other performers, he had been puttering around with the Karaoke concept for years, before it was fashionable here in the States. Back in the '60s he experimented with Music Minus One records, later trying vocal eliminators to scratch the vocals off popular recordings and taping the remaining music for background. Unfortunately, the eliminator also got rid of anything else recorded on the center channel, like bass and drum lines. The resulting sound was less than terrific.

It wasn't until he was coerced into performing a Karaoke show for a friend that Davis found his niche. That night he was exposed to Pioneer LaserKaraoke, which he found clear and impressive. He's stayed with Pioneer, employing two rack-mounted LaserKaraoke decks in his act today.

Davis also uses an HME wireless mic, which pulls double duty when he places it directly into the bell of his sax, suspended by common household tape, for amplification. Other equipment used in the show includes a sound board, held over from The Doc Davis Band, which is manned alternately by sound engineers Michael Ciarciosi and Walt "Waldo" Sanborn and three Nakamichi tape decks, which play pre-recorded music between numbers and sets.

Of the 1200 plus song titles in a repertoire covering Country, rock, Top 40, funk, R&B and big band, Davis can play horn on over 100 tunes. He also sings backup and harmony with audience participants, when appropriate.

The only foreseeable expansion would be to DJ, something Davis dabbled in after his band initially broke up. "I would approach that one of two ways," he says. "I would either go in with a DJ — with his equipment and his CDs and he could do the DJ portion of it — or I could buy the music and do it myself."

For the time being, however, optometry combined with "Horn Blowin' Karaoke" provides the doctor with steady work. As for the future, Davis says, "I don't think Karaoke will ever die out, there will always be people who want to be singers and people who enjoy listening to them sing."

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Kerins (cont'd from page 35)

to flex percussion muscle. Kerins has parlayed his talents as an MC to help create a show within a show, Nik Karaoke. Between sets during large gigs, when most bands throw on a tape, he steps out from behind the drums and, using his Jammin equipment supported by the band's expansive lighting and sound system, brings the audience into the act.

Nik Karaoke is a natural offshoot for both Kerins the Karaoke performer and the band for which he plays. "We get people involved all during the show," he points out, referring to Nik trademarks such as audience members playing air guitar or hockey sticks on-stage during numbers. "It's not like an us-them, 'you watch' situation."

Though Nik keeps him busy, Kerins' bread and butter is his Mobile Karaoke service. He has an aggressive and seemingly tireless approach to marketing. "I advertise in everything from the wedding planners to the local shoppers' guides, which seem to do really well," he says. In addition, he solicits schools and other organizations, offering cut rates as a kind of introductory offer. Kerins also knows how to use the media. He has performed on street corners as part of a radio promotion, and once provided the Karaoke system used by Elvis impersonators on a local late night TV talk show. "The best kind of promotion is to go everywhere," he says.

Then the businessman takes a hike while the funky Nice Guy with the designer shades smiles and sums the whole thing up. "It's just got to be fun."

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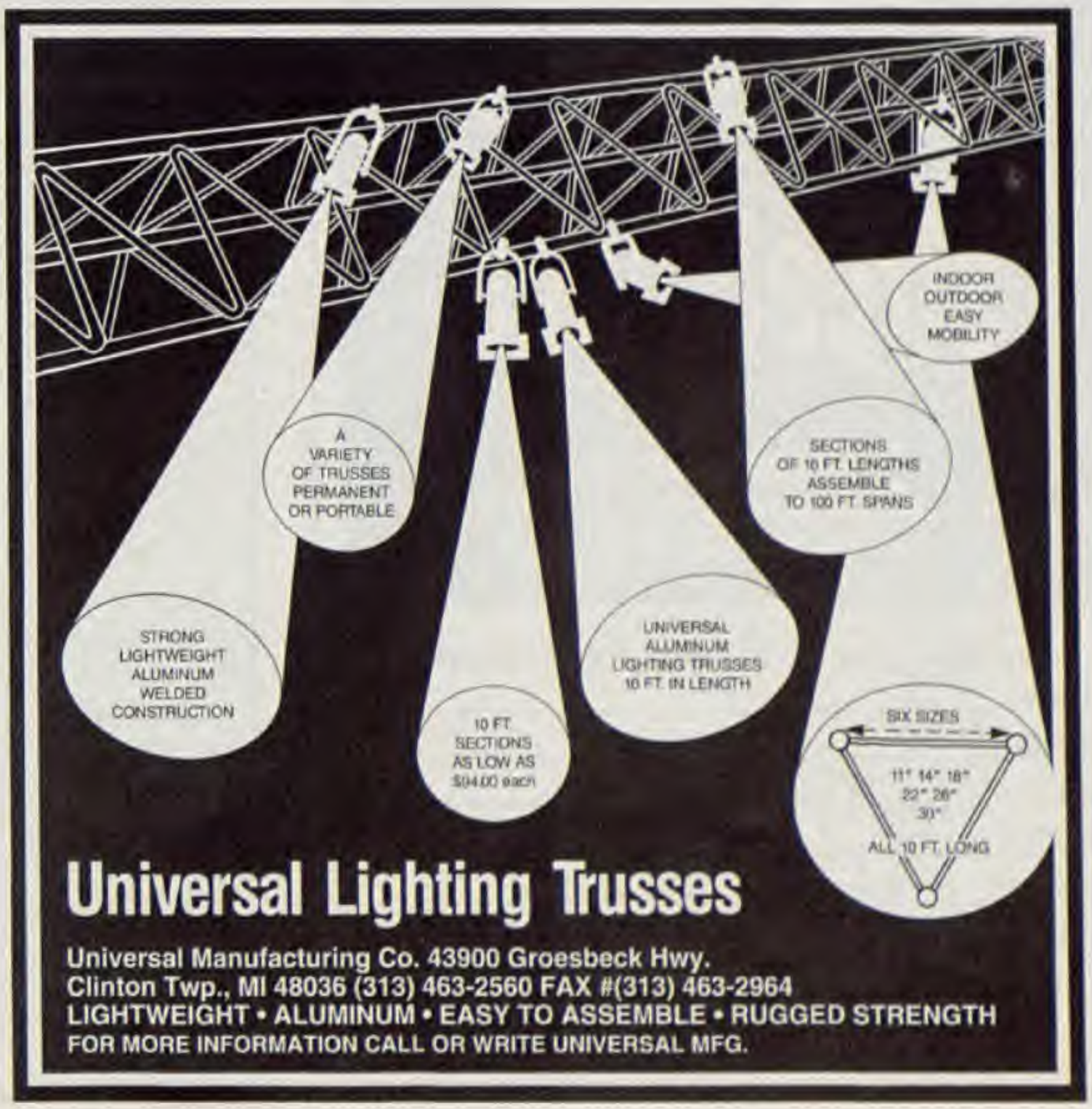

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THE GREAT DJ SMOKE-OUT

Ever had one of those gigs where nothing goes right? Well here's the granddaddy of the "Nothing Goes Right Gig."

It was about 1:00PM on a Saturday afternoon when my son Jeff and I pulled up in front of one of the area's largest hotels. We were hired to play a class reunion for a very good friend of mine, and I wanted everything to be perfect.

When we entered the hotel, Jeff immediately claimed a luggage cart to use in hauling our equipment. Since this was an important commitment to us, we brought everything from soup to nuts. We had all kinds of lighting and toys, including bubble and fog machines. This was one gig they weren't going to forget. We made our appropriate sound and light checks in the function room, then went home to prepare ourselves for the evening events.

We returned to the hotel at 7:30 for an 8:00 start. People had already started to arrive, so I started the background music while Jeff double checked his light show.

Here's where it starts. I noticed that Jeff seemed a little more quiet than normal. After about ten minutes of relentless badgering on my part, he told me that when we were bringing in the equipment he had accidentally smashed one of our new neon sticks in the hotel door. He knew how important these lights were and was naturally upset. I told him not to worry about it and that we should get on with the evening, which made him feel much better. But already the night had started off on a bad note.

I was playing the standard background music once dinner got under way when one of the guests came up and, in an extremely

Submitted by Jeff and Jimmy Johnson, Crystal Entertainment, Townsend, MA

nasty tone, told me to turn the music down. A small transistor radio would have been louder than the volume she was complaining about! Still, we turned the music down to no louder than a whisper.

Two songs later, another guest, looking like he had just gotten back from the Woodstock festival, came up and said, "Hey man, you got any Rock and Roll or what? You know, something we can dance to? And turn it up so we can feel it."

Well, you can see where this was going. I did my best to explain that this was the dinner hour and that we would pick it up right after the meal. He seemed content with that and sat back down with his other '60s-looking friend.

After dinner and the announcements were over, I started by playing a few of my big tunes. The floor was quickly packed and things were looking great when all of the sudden the same lady from before came storming over, screaming, "The music is too damn loud! People can't hear themselves talk."

I looked at the crowded dance floor and noticed only a few couples in their seats talking. Regardless, I tried to bring the music down to her liking, which virtually stopped the party. With the dance floor starting to resemble a western ghost town, I suddenly hear from the Woodstock peanut gallery, "Rock and Roll."

Now I had people coming up and asking why the music was so low. I tried explaining that some people wanted to talk, but these people wanted the volume back up. By this time the dance floor had been empty for about twenty-five minutes. Finally, I found a song and a volume that pleased everyone.

I wanted to give this party the boost it needed, so I looked over at Jeff and said, "Give them everything we've got." Jeff smiled and threw everything we had at them. It was quite a spectacle — bubbles, fog, Jewels, Helicopters, Dual Sunlights, etc. We really had them now.

Just when I thought we were all set I heard this strange, faint beeping sound. I looked at Jeff, who shrugged his shoulders as if to say he didn't know what it was either. Then I looked down at my mixer, which has those sound effects. It wasn't that either. That's when I noticed, through the mist of fog, a blinking red light on the wall that was in sync with the beeping. If you haven't guessed by now, we managed to set off the fire alarm for the entire hotel.

I never saw so much management in one place at one time. I knew these guys, so I yelled out, "Can you just shut it off?" They told me not only could they not shut it off, but that it was a direct line to the fire department and they were on their way.

Try to imagine this: management running everywhere, hotel guests gathering in the lobby in their pajamas, the switchboard going nuts and, last but certainly not least, from the back of the room and looking like a scene from the movie *Backdraft*, the silhouettes of three men dressed in full fire fighting battle gear. Hats, coats, boots, axes. . . they had it all! Meanwhile, the music, lights and dancers were still going strong.

The firemen approached, and the one in charge proceeded to ask me questions. I explained that the fog must have triggered the alarm and that this had never happened before. The dance floor started to empty, because I couldn't talk with the firemen and run the show at the same time. Right then my Woodstock friends, with clenched fists in the air, started to chant, "Free the People. Power to the People."

Now the firemen were really irritated, but I managed to calm them down. The guy in charge inspected the fog machine and told me, in the future, to check with each room as to the sensitivity of its smoke detectors. I thanked him and continued with the show. The evening never did get back off the ground after that, but my wish came true; the clients will probably never forget that night.

By the way. . .about a month later I was back at the same hotel doing another job when the General Manager, who happens to be a good friend, asked me if I had received my $500 fine yet. Apparently the Fire Marshall had told him that both the hotel and I were going to be fined for the class reunion incident. When I got upset, the GM said he'd look into it and see what he could do.

What a night, huh?

SERIES FORCES DJ INTO EXTRA INNINGS

BY SCOTT LEE,
STUDIO ONE, ATLANTA GA

PERFORMING

During the wedding season, most DJs spend as much time setting up, tearing down and traveling as they do performing. Before long, each reception begins to seem like the last. Fortunately, there are times when the unexpected happens and a DJ finds himself in the exact right place at the right time.

Last October 24, I was performing a wedding reception at the Hotel Nikko in Atlanta's Buckhead area. The reception was going well, except this was the same night as the sixth game of the World Series between the Atlanta Braves and the Toronto Blue Jays. A TV was on in the lobby just outside the ballroom where I was working. As the reception proceeded, the crowd in the ballroom became smaller while the crowd in the lobby got bigger. Even the groom eventually disappeared, and the bride followed. Neither came back. I finally got the few remaining guests on the floor with "Unchained Melody" and went out to investigate. The game was tied, into extra innings, men on base, with two outs and a full count. No one seemed interested in doing the "Hokey Pokey."

I mentioned to the hotel staff that the World Series was great for the city but was less than delightful for the entertainment industry. (I had several club engagements cancel that week, and now I had a deserted reception.) The staff revealed that the Series was good for them because the Blue Jays and their entourage were staying at the Nikko. They said that if the Jays won that night's game, and thus the Series, there was going to be a big party at the hotel. Hmmm. A last-minute party. Might they

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The dance is broken into three segments and is primarily made up of hand movements. That's what makes it so simple. It takes about five minutes to teach, and once everyone knows it, you can bring the song back later in the event to fill the floor one more time!

Here's how it works — it's best to use an eight count for instructing the masses:

Segment #1 — Hand Waves
Beats 1 & 2: Wave your right hand high in the air, to the right
Beats 3 & 4: Wave your left hand at knee level, to the left
Beats 5 & 6: Repeat 1 & 2
Beats 7 & 8: Repeat 3 & 4

Segment #2 — Motown Rolls
Beats 1 & 2: Roll hand over hand up in the air, to the right
Beats 3 & 4: Roll hand over hand at knee level, to the left
Beats 5 & 6: Repeat 1 & 2
Beats 7 & 8: Repeat 3 & 4

Segment #3 — Hands & Hops
Beat 1: Place right hand on the back of your head
Beat 2: Place left hand on the back of your head
Beat 3: Place right hand on the back of your tush
Beat 4: Place left hand on the back of your tush
Beats 5 & 6: Hop forward, one hop each beat (hands on tush)
Beat 7: Hop forward, with a quarter turn to the right
Beat 8: Clap your hands

Repeat all three segments, in order, until the song ends. Encourage your guests to "wiggle" to the beat of the song. The more comfortable they are, the more they get "into" it! *(contributed by Bob Kramarik, Bobby K Sound)*

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need a DJ? The staff went to check while I quickly and dis-loyally began rooting for Toronto.

The Jays won the game, and I was asked to stay and play the party in the same room where I was already set-up. Needless to say, I graciously offered to stay and help them out.

It was about 1:30 AM, and they wanted me to play from 3 AM to 6 AM. No problem, until I started looking for Queen's "We Are The Champions." I had it on a CD single, but it was a bizarre, useless reggae mix. The only decent copy I had was on a cassette of "News Of The World," which I had not brought to the reception. I drove home in the middle of the night, rummaged through mountains of tapes, found the one I was searching for and explained to my wife why I wouldn't be home that night.

I got back to the hotel and began playing around 2:45. People slowly trickled in and out for about half an hour. I kept looking to see if any of the players had arrived, even though I am notoriously disinterested in sports and wouldn't know them even if I did see them. I asked some teenage batboy-type if any of the players were there. He looked at me like I was from another planet and proceeded to point out a couple of dozen guys with names like Borders, Gruber, Winfield, etc.

Things livened up when I put on "Hot, Hot, Hot" and a conga line snaked between the tables. When I played "Too Legit To Quit," the dance floor went crazy. Players were taking turns break dancing in the middle of a crowd chanting, "KICK BUTT!"

For the next couple of hours it was high-energy dance music with intermittent choruses of "We Are The Champions." By 6:00, I was getting ready to finish up with "Oh Canada" when a hotel rep reminded me that, during the party, daylight savings time had ended and, technically, I still had an hour to play. At this point I had been up for over twenty-four hours, and since we had partied for over three hours, he let me off the hook. The last thing I remember was sitting in a waffle house in a tuxedo, looking forward to the afternoon and evening gigs I had booked for that day. Play Ball!

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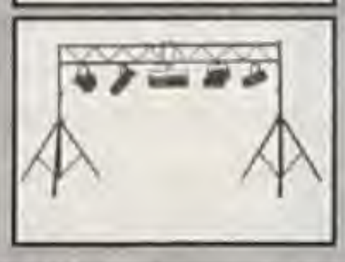

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Snowed!

On Saturday, March 13 of this year, wind, snow and torrential rains brought life in many places to a virtual standstill as a major storm system battered the East Coast, from Florida up into Canada. The timing couldn't have been worse for DJs, whose weekend gigs were either cancelled or otherwise affected. We caught up with some of these Mobile Entertainers to see how they dealt with "The Storm of the Century."

JACKSONVILLE, FL—Paul DeLand, of DJ Connections, was working an independent show at the Holiday Inn Airport lounge when the big one hit. Despite a power failure, the performance went on with the aid of a spare generator, giving the hotel the dubious honor of being the only building within five miles to have electricity.

Perhaps the most annoying problem was the way the storm messed with DeLand's usual patter. "I spent most of the night giving weather updates," he said.

DeLand didn't understand the full extent of the storm's fury until he was driving home early that morning. Wind had knocked down trees and power lines, giving the area a war-torn look. A strip of storefronts, usually aglow with neon, stood dark, and the cloudy night blocked out the moon and the stars, creating a total blackout.

"It was kind of eerie," he said.

ATLANTA, GA—DJs throughout the area cancelled gigs as the city, smothered by nearly sixteen inches of snow in some parts, called in the National Guard and issued a state of emergency. Matt Montesi's twelve-rig Ultimate Entertainment company ended up scrubbing six bookings, totaling approximately $1500 in revenue.

Thankfully, Montesi had invested in a Business Interruption rider on his insurance coverage, which reimburses the owner for any loss of income due to uncontrollable factors and Acts of God. He expects to recoup anywhere between 65 and 70 percent of the lost income, after a $250 deductible.

"This is the first time in eight years that we've had to use it," he noted. "It's one of those things you spend money on and you never feel like you get a return until you need it."

Although the premium for the rider cost somewhere near $325 per year, Montesi would recommend the coverage to Mobile Entertainment companies with multiple systems, who do enough business that redeeming a weekend's loss of work would justify the initial cost.

"As far as Business Interruption insurance goes," he said, "it is available, and it is expensive, but it does pay off."

HILTON, NY—The storm got worse as it moved up into the frigid north, creating even more complications. Even so, Pierre Frantz of Laser Sound didn't have a problem with his gig cancelling, although that might have been preferable when compared to the adventure he did have.

Frantz was booked to play a reception for one of only two weddings in the area that hadn't rescheduled upon hearing the storm advisory. Even though everything was moved up an hour to 4:00 PM, he couldn't avoid the weather's onslaught.

"The roads were horrible," he said. "If I hadn't had all my equipment with me in the back of my car, there's no way I would have made it there."

Once set up, he proceeded quickly, performing the required bridal dances and ceremonies in a clump after dinner so that anyone who wanted to leave could. There weren't any windows in the event room, so he had no idea as to the extent of the storm. His first clue came when he started his regular show about 6:45. "I happened to see out of the corner of my eye a lot of people leaving," he said. "About twenty minutes later, I saw the same people coming back."

Police had closed the freeway and urged people to go back where they had traveled from. Frantz, the bridal party and the approximately fifty relatives who had stayed to celebrate were stuck for the rest of the night.

"Once everyone came back, and we were pretty much under the assumption that no one was going anywhere, it turned into a good party," he said. Frantz played until the original cut-off time of 11:00, and then people busied themselves talking or playing poker. Tables were cleared from the floor, and guests bedded down on risers and chairs, covering themselves with tablecloths provided by the party house staff.

Necessity, as they say, is the mother of invention, and this group showed its ingenuity right away. Since the honeymoon plans to stay the night at a local hotel were quashed, the ladies room was transformed into a makeshift bridal suite, complete with a bottle of champagne and a "Do Not Disturb" sign on the door. "I don't know if I'd want to sleep in a bathroom on my wedding night," said Frantz, "but they made the best of a bad situation."

When they were allowed to leave the next morning, Frantz discovered that his car, parked on a back access road for easy load in and load out, was buried under a pile of snow at least eight feet tall and twenty feet long. "I shoveled for about two hours just to get out. It wasn't pretty."

As an interesting side note, Frantz mentioned that the newlyweds moved into the apartment complex where he lives. "Whenever I see them, we give a little wave and laugh," he said.

"If you want to take lemons and make lemonade, it was a good time."

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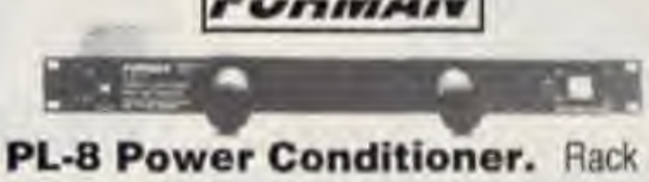

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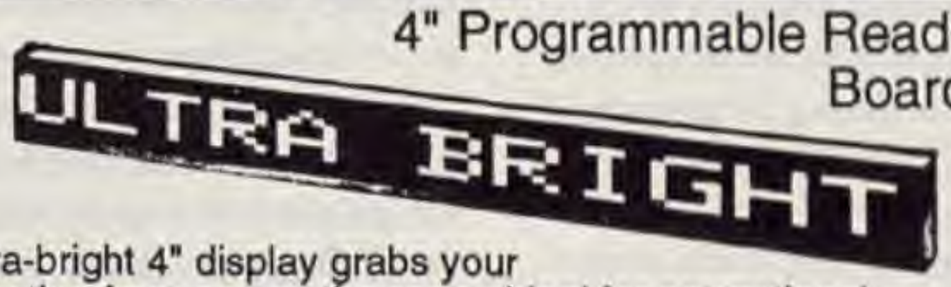

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BY ART BRADLEE

I LOVE, I LOVE, I LOVE MY CALENDAR BOOK - PART II

In Part 1 of this article (Issue #11, Dec./Jan.), we discussed the best ways to use a calendar to guide the operation of a DJ service from January through June. Now let's concentrate on how you can maximize your creative time during the last six months of the year.

Here in upstate New York and in many other parts of the country, **JULY** is a so-so month with regard to actual performances. Fewer weddings are scheduled as couples wait for the cooler weekends of late August and September so I suggest you use the time to prepare for fall.

In between trips to the beach or golf course, schedule yourself time to recheck all your equipment. Make sure each individual set-up is complete with every wire, cord, light bulb and roll of duct tape in place and working as it should. You should also listen to the speakers from all your DJ rigs. As good as your DJs may be on the road, they are not necessarily audiophiles, and consequently wouldn't know a blown woofer from their parakeet's tweeter. If any of the speakers don't sound right, send them out to be repaired. All your hard work in planning any wedding reception, party or dance goes right out the window if people leave those events saying, "The guy was nice, but the speakers sounded like crap!"

On the administrative side, July is also a good time to reward your staff for a job well done (so far) by throwing them a picnic or taking them and their spouses to a sporting event or concert. Speaking of spouses. . . if you don't already appreciate them, take heed! A "significant other" who likes you and your business can many times make the difference between whether or not the employee they are involved with is available to work, especially if you need a favor. I suggest sending an anniversary card, or birthday cards to a spouse/child. Your kind gestures will go a long way.

During **AUGUST**, your top priority should be preparing to go after school dances. Review your school dance contracts from last year and prepare a mailer.

It's not to early to connect with your holiday party contacts. If you are new to this business and need a resource for these types of bookings, check the Yellow Pages under "Mailing List Companies." Call and ask them to send their catalogue. For a fee, these companies will provide the names, addresses, phone numbers and various contact names for any and all middle, junior and senior high schools, public and parochial, within your performance area. Order these lists printed on pressure sensitive labels, so that you can affix them to your specially designed mailers. (I can send sample school mailers — address requests to 236 Main Street, Binghamton, NY 13905, or phone 607-797-DJDJ.) I send mailers to the Principal of each school, plus the advisors for each class of a high school. Do not mail these until the last week in August or the first week in September. Why wait? Over the summer, mail accumulates in teachers' mailboxes, and the last thing you want is for your material to be considered just another piece of mail. In fact, I try not to send anything that might arrive on a Friday (too close to the weekend) or a Monday (who likes Mondays?) for that same reason.

As far as Christmas mailers are concerned, I buy a "Head Of Firm" list from my area Chamber of Commerce, also on labels. (I can also provide a sample Christmas mailer; see above paragraph.) These mailers I do not send out until. . .

SEPTEMBER. After Labor Day, all hell breaks loose. Summer vacations are over, kids are back in school, wedding reception bookings start to pick up and people start to settle down. On the 17th, I mail out my Christmas party mailers, because I will have already received a few calls requesting information. I also begin calling the caterers and banquet halls in my area just to say hello, thank them for their hospitality extended to my DJs over the summer and to tell them what I'll be charging for Christmas parties.

Gather your employees together (I have regular meetings on the second Tuesday of every month) and thank them for a great summer season, rewarding them with certificates of appreciation, complete with a gold seal (available through your printer). Single out one or two DJs who went the extra mile and give them a cash bonus or, budget allowing, an incentive gift, like a small television.

September is a good month to "go fishing." Put a small classified ad in the newspaper to see what's out there. With the state our economy is in right now, you'd be surprised at the number of people looking for work. Add some trainees to your staff; let them accompany your best DJs to jobs for "on the road" experience. Your established DJs will love you because the trainees inherit the "honor" of helping to load and unload the equipment. Keep in mind that you will need young, good looking staff to perform at the upcoming school dances — get 'em while they're hot! At the same time, you can train more mature folks for the Christmas season. Don't ever feel that you have enough DJs. You could suddenly lose two or three to poor health, marriage or burnout.

In **OCTOBER**, the school dance bookings are flowing in, mostly for Friday nights, and the calls for Christmas parties increase in intensity. Wedding reception bookings are still keeping you busy, and you are constantly giving your DJs positive feedback. Certain areas of the country will be booking Halloween parties. Schedule these gigs early in the month to give your DJs plenty of time to get ready and come up with creative costumes. Dig out last year's Halloween music and put some in each DJs collection. Check your tapes, vinyl and CDs for wear and tear.

Schedule a few in-service training sessions where senior DJs officiate (with you in attendance, of course). This will give these DJs a feeling of importance within the organization, but, more importantly, you will be able to see if they know what they're talking about and if they are doing the right things on the road.

In addition to all this, the phone will start ringing with calls for information about New Year's Eve parties.

I hate **NOVEMBER**. With the exception of information calls and booking New Year's Eve parties, not much else happens.

When booking a New Year's Eve party, ask if the DJ's spouse/date may accompany him/her. Get it? The DJ still gets kissed at midnight, so he/she will gladly work. By the way, don't be afraid to get top dollar for parties on December 31. Bands certainly do. Also, you might have to pay your DJs extra for working that night. People expect to pay more for these events. Don't disappoint them.

Your phone might stop ringing between Thanksgiving and January 2. Don't panic! People just don't book then. They're spending tons of bucks on Chanukah/Christmas, plus putting away cash for New Year's Eve. They don't have (or want to put down) the money for a deposit. Plan on no cash flow for a while; spend and save accordingly.

We've already covered the beginning of **DECEMBER**. This is not a bad time to take a vacation. Later in the month you should be performing at so many school holiday dances and Christmas parties (smart owners give substantial discounts for parties held Mondays-Thursdays) that you and your staff will start vomiting profusely every time you hear "Jingle Bells." Just keep smiling. As sure as Monday follows Sunday, your phone will start ringing off the hook come January 2 with all the newly engaged couples from Christmas and New Year's Eve looking to book you for their receptions in May and June.

At midnight on December 31, as the old year leaves us and the new one arrives full of challenge, close your eyes and thank God for your good health, your growing success and for allowing you to be a member of a very noble profession - being a Mobile Disc Jockey.

Art Bradlee, former owner of Sensational Sound Entertainment, *is the operator of* America's Best Mobile Disc Jockey and Karaoke Service *in Binghamton, NY.*

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MANAGING

BETWEEN A ROCK AND A HARD PLACE

BY MICHAEL BUONACCORSO

One of the most confusing aspects of business insurance coverage is found in the areas of **liability** and workman's **compensation**, especially when applied to entertainers.

Let us assume two situations. "Company A" is not actually a company but an individual with a DBA (registered name under which they are "Doing Busy As"). That individual's main concern should be **liability** coverage to protect personal assets from third-party suits. This is not to downplay the importance of insurance to cover equipment theft or damage, but the reality of this is like comparing losing your right speaker to losing your right arm. "Company A" assumes (or hopes) their personal coverages, i.e. homeowner's insurance, will provide adequate protection, and if they have few personal assets may believe "you can't get blood from a stone." As for **compensation** coverage, the "Company A" philosophy is, "If I don't work, I don't eat, so I don't care."

"Company B," on the other hand, pays all employees in the traditional business fashion, withholding taxes and handling all the required business policies and coverages for their employees. No problem here.

The problems arrive when "Company A" alludes itself to thinking it is a "Company B", unaware that by doing this, that now the parties from whom they need liability protection includes their own employees! Most of them are aware there are potential risks such as a speaker falling over onto guests or partiers tripping over wires, but what about a serious injury to a DJ/KJ doing a job under their company name? In the case of a transportation mishap, don't assume that even an auto policy is valid coverage until getting to the blank marked, "Did this happen in the course of employment?" Worse yet, it's someone else answering "Yes!" Though you, in your mind, may have in some way justified this as not being a problem, be prepared to explain your logic to a judge.

Part of this erroneous reasoning develops from the infamous "independent contractor" defense that has been overused as a convenient "out" in the construction of a false sense of security in the definition of "employee".

The point is, if you claim to use an independent subcontractor, **they** must have proof of their own compensation insurance and give that proof to **you** to be used as a credit on your policy premium, which is partially based on wages paid. But you work alone and don't need a compensation policy, remember? And what was that about liability?!

If you find all of this confusing, yet think part of it may apply to how you run your business, it may be time to sit down with a competent accountant, attorney or business insurance specialist and put a few things in order.

Michael Buonaccorso, Executive Editor of **Mobile Beat Magazine**, *gained background in matters of business insurance as a legal investigator for the Compensation Insurance Department of the State of New York, and later as an Employees Benefit Consultant in the private sector.*

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EXCEEDING THE LIMITS

In the last issue, we talked about distortion and that crazy phenomenon known as clipping. This time we'll cover limiters, devices that electronically reduce power amplifier clipping.

So what exactly does this device do? A limiter is designed to override a DJ if he/she pushes a signal out through a mixer past the point known as the threshold. When the threshold is exceeded, a limiter will actually take over and prevent any further increase in level.

Some limiters are combined with compressors, but then another control has to be adjusted. This is the ratio control, which adjusts how much compression or limiting the unit will have on the signal once it reaches the threshold. For optimum results, set this control to a ratio of 20:1 or greater, usually at the maximum setting.

Others have a reverse V.U. meter on the front panel. This will tell you how

Unless your system is mono too, check to make sure the limiter you purchase is stereo, and keep a lookout for items that combine units. Also, try to buy from a known manufacturer, such as Ashly, Furman, DBX or ADA.

Used properly, a limiter can, literally, save the day. With one of these units, amps won't overload or distort, and shut-downs and blown speakers are a thing of the past. Plus, they keep the system operator in line

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The most important control in this operation is the threshold level control, usually labeled in dBs, which will determine when the limiter will take action on the signal. Since most amplifiers begin to clip at 0dB, this is the most logical place to set the limiter's threshold. (When set to -20dB, almost no signal comes out, and set to +20dB, the limiter is bypassed.) At this level, with the input signal is far below 0dB, the limiter has no effect on the circuit, unlike most compression devices. In excess of 0dB, the limiter will activate and make sure that the signal output is maintained at that level, no matter how much the input

much the output signal is reduced in relation to the input signal, and is laid out in -dBs.

Limiters should be placed in line right after the mixer. This ensures that any signal overload will be clamped before it goes on to the EQ or power amp. Connections are simple; just come out of your mixer (Output) and go into the limiter (Input). Do this for both channels — of course, you must have a stereo limiter for stereo sound. Then come out of the limiter outputs (Limit Out) and go into your power amp, EQ, etc.

Most limiters are manufactured for studio use and are therefore mono.

by overriding the gain. Limiters are great for DJ companies that have multiple systems and operators, especially novice operators. Even if an owner stresses the dangers of clipping, an inexperienced DJ will often crank up the system and ignore the warning lights. When the woofers blow, it's not only the DJs reputation that's at stake, but the company's as well.

Well, for now, I'll bring the main fader down to 0dB and close this column. Next time I hope to discuss things like balancing a phono's tone arm and speaker placement techniques.

Oh! By the way. . . I would be happy to assist anyone with whatever technical problems he/she might have. My number at Abracadabra is 516-667-2300.

This is Tech Talk, over and out.

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WHAT'S NEW?

**SOUND • LIGHTING •
KARAOKE • ACCESSORIES**

SAMPLE A BIG MAC

Ecler introduces the MAC 50S Sampling Mixer, featuring a completely assignable crossfader and a flexible routing system, which permits the selection of both the sampler's source and destination. Each unit has two phono, two CD, three line and three mic inputs. (Mic/line input 1 has a five band graphic equalizer, plus bass and treble controls.) Capabilities are for one eight-second, two four-second or four two-second banks, each with its own programmable end point adjustment to help remove gliltches during looping. A second start/stop button lets the operator use both hands for fast triggering. Suggested retail is $850.

Other new products from Martin include three new models in their DJ Series: the Rainbow2, Starflash and Sweeper lighting effects. Dichroic filters mounted on a circular spinning reflector distinguish the Rainbow 2, creating a futuristic cone of colored light, while the Starflash produces a compact flower effect that rotates and flashes. The Sweeper projects solid beams of light at different angles via a dichroic carousel. All effects are sound activated with a built-in mic and automatic sensitivity control. Prices range from $275 to $650. Distributed by Tracoman Inc., South Florida Industrial Park, 3015 Greene Street, Hollywood, FL 33020, 305-927-3005.

HANDS OFF

Crown International introduces two head-worn microphones that greatly reduce breath noise and pops, plus virtually eliminate feedback from close proximity to monitors. The CM-311 utilizes a 9-volt belt battery pack (with two connectors) or phantom power. A three-pin pro XLR audio connector allows for direct plug-in to a mixer, while a 1/8-inch phone jack can be directly connected to a wireless transmitter. The CM-311/E connects directly to any wireless transmitter with 9V DC available (may require minor modification for certain transmitters). The unique behind-the-ear design of both won't hide your pretty face, and the band fits behind the head, hidden in the hair, making the mics nearly invisible. Perfect for all the closet Garth Brooks-wannabees out there, since the man himself has field-tested these units. Retail prices are $279 for the CM-311, $198 for the -311/E. Crown International, Inc., 1718 Mishawaka Road, Elkhart, IN 46517, 219-294-8000.

BUBBLE, BUBBLE NO TOIL, NO TROUBLE

Think all bubble machines are alike? Then take a look at the industrial strength Double Bubble from Amusement Equipment Exchange, Inc. An open, airy design is the first indication that there's something unique about this unit. Interchangeable bubble wheels and adjustable airflow create various mesmerizing effects, while its extremely quiet fan will not

disrupt with a lot of mechanical noise. A stand is provided to support an additional automatic feeder tank for hours of trouble-free bubbles. Simple to operate from start-up through clean-up, the Double Bubble has been used professionaly by numerous ice shows and movie/television studios, as well as Bubble Maestro Lawrence Welk. The price is $495. Amusement Equipment Exchange, Inc., 1203 5th Avenue, Rock Island, IL 61201, 309-788-0135.

MARKETING MOMENTO

Score referral points with newly-weds by ordering the First Dance CD Plaque, a unique gift that commemorates the couple's first dance as husband and wife. The plaque consists of a compact disc with the couple's names and wedding date, plus their first dance song title and artist, all tastefully displayed on a variety of backgrounds and with a selection of frames. Prices range from $12.95 to $29.95. First Dance Plaques, 113 W. Fairview Road, Culpeper, VA 22701, 703-825-6401

THREE-WAY WEDGIE

What's compact, wedge-shaped, goes three-ways and can make a Mobile KJ smile? Although there could be many twisted answers to that, we're talking specifically about the 381-SDM stage monitor from TOA Electronics. Outfitted with a unique slotted faceplate that acts as a low pass acoustic filter, this loudspeaker is operable between 50 Hz and 20 Hz with a sensitivity of 102 dB at 1 watt/1 meter. A 15-inch woofer, constant directivity horn with compression driver and high-frequency exponential horn/tweeter provide clean sound in bass, mid- and high frequencies, respectively. The monitor can be used as a full-range system or in a bi-amplified mode, depending on performance requirements. At approximately 75 pounds, and with side carrying handles and a sturdy punched-steel grill, the 381-SDM is ideal for Mobile Karaoke applications. Suggested retail is $850. TOA Electronics, Inc., 601 Gateway Blvd., Ste. 300, S. San Francisco, CA 94080, 415-588-2538.

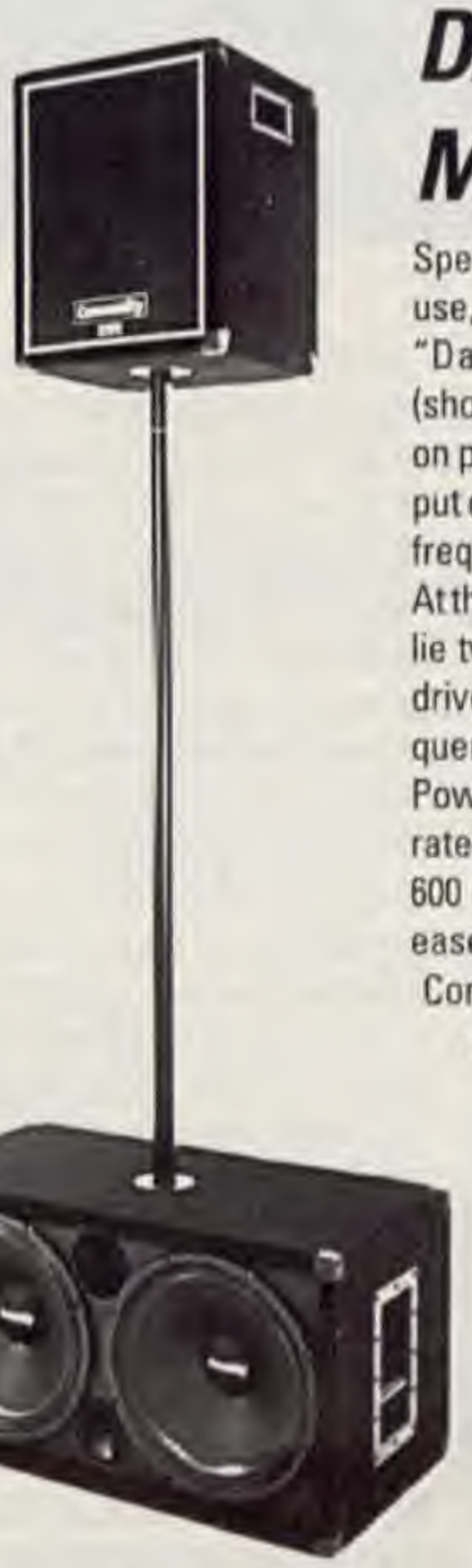
DRAWERS IN YOUR SIZE

Middle Atlantic Products makes it easy to store cables, mics, etc. with their Model ED Econo-Drawers, which fill one, two or three rack spaces. Made of 16-gauge steel, the units are ten inches deep and come with a spring-loaded latch and fully enclosed top. A single-drawer unit sells for $48.89, two-drawer

for $53.33 and three-drawer for $57.78. Middle Atlantic Products, Inc., 8 North Corporate Drive, Riverdale, NJ 07457, 201-839-1011.

HOOVERING

Next time you're running the vacuum over the living room carpet, why not pull out your vinyl and give it the once over, too. KAB Electro-Acoustics has come up with the EV-1 External Vacuum Record Cleaner, which uses any home vacuum to provide cleaning and rapid drying suction. Unlike previous wet-dry vacs, the EV-1 features a unique waste fluid collection and drain system, eliminating the mess. Made of solid oak, this product comes ready to use with connecting hose, 1 1/4" fittings, modular top with velvet lined Vac-Sweep, Lp brush and fluid and the KAB Gliding Platter+ for easy record turning. Available optional features include the EV-DC vinyl dust cover and 78RPM brush and fluid. The EV-1 costs $99.95, post paid in the U.S., and the additional cover is $9.95 plus $3.00 s/h. KAB Electro-Acoustics, PO Box 2922, Plainfield, NJ 07062-0922, 908-754-1479.



DANCE MEISTER

Specially designed for Mobile DJ use, Community's new CSX40B "Dance Meister" subwoofer (shown with Community's CSX25 on pole mount) features high output capabilities and extended low frequency response.

At the heart of the CSX40B system lie two 15-inch ferro fluid cooled drivers. The dual-15s deliver a frequency response of 40Hz to 150Hz. Power handling is conservatively rated at 250 watts continuous and 600 watts program. To facilitate ease-of-use, the CSX40B features Community's proprietary PowerSense crossover network.

Measuring 33.5 inches high by 18 inches wide and 18 inches deep, the CSX40B weughs in at 85 pounds. Suggested retail price is under $700. Community Professional Sound Systems, 333 East Fifth Street, Chester, PA 19013, 800-292-1165

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WHAT'S NEW?
CloserLook
LIGHTING

TRI-STARR (SALVIN)

With its three colored tunnels of light, the new Tri-Starr from Salvin may look something like a traffic light, but it sure doesn't act like one. The Tri-Starr features rich colors through the use of dichroics and Salvin's exclusive Music On circuitry so that all lamps are off until the music starts. This effect comes complete with built-in electronic dimmer, multi position floor and ceiling brackets, fan cooling and built-in mic with Automatic Gain Control. The Tri-Starr gets a top grade for staying with the beat and providing an excellent color wash. Although it could be used as an alternative to a small par lighting system (with another unit), it does need to be mounted so that it doesn't hit your audience directly in the eyes. Its small size makes the Tri-Starr ideal for Mobile operators. An extra bonus is the Five-Year Parts & Labor warranty, which covers everything except the lamps. The Tri-Starr retails for $349. Made in USA by Salvin, 10 First Street, Saugerties, NY, 12477, 914-246-1454.

SPECTRUM (KLS)

Hardly half the size of a shoe box (9" x 5" x 4"), the Spectrum from KLS puts out a surprising display of light and color. The 300 watt moonflower effect comes complete with an internal microphone and sound activated movement. It is also focusable, allowing pattern size variance to fit the room. A built-in fan keeps the unit cool. Dichroics provide red and blue beams, which, in conjunction with white, create a unique spray (a must for Fourth of July parties). The Spectrum is most effective when tree mounted and used in multiples of two or more. Suggested retail is $199. KLS Electronics, 27501 Schoolcraft Rd., Livonia, MI 48150, 313-425-6620.

SPYRA (OBIVOUS EFFECTS)

Looking much like a six-sided cheerleader's megaphone, the Spyra from Meteor's Obvious Effects division is a unique effect. A single cone of light, sharply focused by high grade optics, passes through a dichroic color wheel, is angled by a rotating mirror and bounced onto the dance floor. The result is a frantically moving spotlight beam, ever-changing to blue, green, orange and white. It can be used with or without fog and can be tree mounted or shot from a horizontal surface. Fan cooling, an internal microphone and sensitivity adjustment are included. Suggested retail is $495. Made in USA by MHS Inc., 8000 Madison Pike, Madison, AL 35758. 205-461-8000.

SAPPHIRE (AMERICAN DJ)

American DJ is known for putting tons of color and movement in small packages, and this effect is no exception. Less than two feet long with six inch sides, Sapphire projects a multi-color ball of light that rotates while sweeping back and forth across the dance floor. A dichroic mirror dish focuses light from a 300 watt lamp. Movement is to the music via an internal microphone. Although most effective with fog, it can be used in clean air. Tree mounting is recommended. Fan cooled. Suggested retail $499. American DJ Professionals, 5051 E. Slauson Ave., Los Angeles, CA 90040. 213-773-3333.

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Mobile Library

HOW TO BE SUCCESSFUL IN THE MOBILE KARAOKE BUSINESS

by Jack Strauser, 160 pages,$295, distributed by Center Stage Productions, 7401 W. 100th Pl., #1106, Bridgeview, IL 60455

Just as there's a world of difference between professional DJs and those who do it as a hobby, the same holds true in running a Mobile Karaoke business. A considerable amount of practical, "what works - what doesn't" knowledge is essential.

A Karaoke pioneer, Jack Strauser first got involved in Mobile Karaoke in the late eighties. He started Center Stage Productions after seeing Pioneer LaserKaraoke being done in a New Orleans bar. Presently, Strauser claims Center Stage provides Karaoke service for nearly 100 clubs in Illinois, Indiana and Wisconsin.

In his Karaoke business training manual, **How To Be Successful In the Mobile Karaoke Business**, Strauser has assembled from his own background and experience a complete and easy to follow Karaoke business start-up guide. Each of the eight chapters is loaded with concise information aimed at getting the Karaoke entrepreneur on stage in as short a time as possible.

Following a brief introduction and background on Karaoke, Chapter One explains what personal qualities (i.e.: outgoing personality, healthy ego) a Karaoke emcee needs to be successful. How to create a dialogue with the audience and the importance of props are also covered

In Chapter Two, Strauser dissects a Karaoke performance, highlighting such points as helping non-performers perform, microphone technique and how to handle hecklers ("The funny thing about hecklers is that while they don't want you taking center stage, they don't want to take it either"). Also included are sample performance scripts and ideas for keeping the crowd interested during breaks and between songs.

Chapter Three is a briefing on how to build a good business relationship with the establishments you serve.

In the fourth chapter, equipment selection and use are discussed, with stage and speaker placement being highlight topics. Chapters on Marketing and Managing round out the instructional part of the narrative section of the manual.

In addition, dozens of forms, contracts, reports, promotional layouts and sample flyers/brochures are included, along with actual floor plans and a complete glossary of terms. As a bonus, Strauser has included a 25 page section on lighting, provided by Peavey.

It's these extras, according to Strauser, that justifies the $295 cost. In addition, a video entitled "Mobile Sing-Along Karaoke" is included, along with songbooks, catalogs and the "Pro Karaoke Newsletter." Strauser claims his program can be the basis for a business that pays $600 a night. If so, the cost of any training program is almost insignificant.

It's often said that if something sounds too good to be true, it probably is. What works for some may not work for others.

ROCK 100

Jim Quirin & Barry Cohen, $12.95 + $2 s/h (Louisiana residents add 4% sales tax, Canadian orders add 10%), Chartmasters Publications, PO Box 1264, Covington, Louisiana 70434.

Chartmasters has mastered ranking the top singles from 1954-1991 down to a science with their current publication, **Rock 100**. If mathematical precision is your game, then this book is for you.

Jim Quirin, who holds an MS degree in Electrical Engineering, and his partner Barry Cohen, PhD in Mathematics, were not content with record ranking methods based solely on sales (dubious reliability) or number of weeks on the charts with no consideration to specific chart position. So they devised a mathematical formula, using past *Billboard* charts as a reference, that awards points for various achievements within the system. The formula is explained more fully at the beginning of the book: suffice it to say that every angle, variable, nook and cranny is covered.

You don't have to understand the intricacies of the formula, however, to use this clear and concise listing of tunes. Songs are ranked in numeric popularity for each year, with a handy one-line reference guide to the number of weeks on the *Billboard Top 100, 40* and *10*, charts and how many weeks they held the Number 1 position. There are also Title and Artist Indexes near the back, which list the year that the song/artist was popular and the overall position the song in question held for that year.

This publication would be helpful to DJs playing reunions or any other event where accuracy in playing the favorites of a given time period is required.

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ENCOURAGING WORDS

In the last issue, someone (who choose to be identified only as West Coast DJ, the coward!) whined on and on about the problems associated with being a DJ. What about the good side?! The Big Bucks, The Hot Chicks. . .The Free Beer! Come on, man, get with it! No job is perfect, but being a DJ is about as close as you can come. To prove my point, here are my suggestions regarding your specific complaints.

1. *Always needing to purchase and maintain top quality equipment.*
How many of your clients really look at your equipment? More importantly, how many really know anything about sound? My amps are older than dirt. All I do is slap a coat of black Rustoleum on them every spring and they work just fine.

2. *The major investment in CDs and maintaining music lists.*
Certificates of Deposit are a bad investment right now - talk to your broker. And maintaining music lists? You're writing down titles, not composing the tunes, Beethoven!

3. *Talking to potential customers in a timely and professional manner.*
I call them back when I get around to it. Heaven forbid I actually get another job.

4. *Keeping that professional impression by going to "Toastmasters."*
Since when does it matter what kind of kitchen appliances you use?

5. *Keeping subcontract relations current through luncheons and get-togethers.*
Tell your subcontractors that instead of taking you to lunch all the time, you'd rather have the cash.

6. *Joining clubs, associations and business networks.*
I joined the NRA and American Civil Liberties Union; now nobody else wants me. That's why I started my own DJ organization, I.M.B.A.D. Despite my critics, it's the fastest growing DJ/Karaoke organization in the US. We bowl on Tuesdays.

7. *Keeping billing current (advertising and other expenses).*
What ever happened top "No Pay, No Play"?

8. *Keeping van maintenance and insurance up-to-date.*
Wait a minute. Paying bills and keeping a vehicle on the road are everybody's problem. I think you're having trouble balancing your budget. I suggest you sell your DJ service and run for Congress. You're a shoo-in!

9. *Learning computer programs for letters, direct marketing and accounting.*
It's about time you learned something.

10. *Being the party coordinator at events (not playing the DJ role).*
I though you were the DJ. If you want to be a party coordinator, get a job on a cruise ship.

11. *Keeping up with all the appointments with potential customers.*
I schedule one meeting a month at McDonald's. If anyone wants to talk, they can meet me there and buy me a Big Mac. If more than one customer shows up, we go back to my place and send out for pizza.

12. *Doing follow-up calls and dealing with "iffy" people.*
My "iffy" people become "G.F.Y." people (hint: "G" is for "Go").

13. *Doing all those bridal expos and "investing" in the booths.*
This just isn't necessary. I keep my weekends filled without ever doing bridal shows. What I do on off-weeks is simply place a random call to a local banquet hall, find out if they have a reception scheduled and when it is set to begin. I then show up about an hour before the DJ who is scheduled to play. Many DJs in our area work for larger companies and are never sure where they are supposed to be. By they time they figure out my scam, the bridal couple is on their honeymoon.

14. *Finding out who is putting on all those bridal expos so I can be in them the next time.*
This is important. It is critical to find the location of the parking lot for these events so you can put your brochures on car windshields. When the brides-to-be get home, they won't be able to tell your brochure from another.

15. *Dealing with graphic designers and printers for mailers/brochures,* and *16. Talking to directors of catering and party planners, with their tightly-knit, hard-to-break-into network of DJs.*
Don't get involved with these elitists. They are all known to have ties with subversive terrorist groups.

Hope I've been of some help. Before I go, I'd like you to take a look at my new Mobile Karaoke Unit (photo center). I have eliminated the need for a cumbersome video monitor by incorporating a film projection unit constructed from a common ordinary household band saw. I have also custom designed the unit so that the speakers, amp, CD players and mixer fit into a single, easy to transport, eight foot tower.

EVER WONDER WHAT HAPPENS TO THE BUSINESS CARDS YOU SEND MOBILE BEAT? - SEE ISSUE #15 - COMING AUGUST 1ST!

Karaoke To Go.

The chances are that you've been getting more and more requests for karaoke gigs. You know...that "sing-along" music?

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Celebrity specializes in building custom turn-key systems that include everything from the amp and disc player to the speakers, monitor, key controller and mics. All professionally rack and shock - mounted in a sturdy road case with heavy-duty caster wheels.

We also build custom karaoke mini-systems designed with only the components necessary to *convert your existing sound system!* Or, if you're just looking to add on a basic component, we can show you all your choices.

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